NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

FRANK QUEEN, Editor and Proprietor.

NEW YORK, SATURDAY, DECEMBER 16, 1876.

VOLUME XXIV.—No. 38. Price Ten Cents.

INK, PAPER AND PEN—A REPLY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY E. NORMAN GUNNISON.

A bard in THE CLIPPER has told us—
And told us most truly, I think—
There is naught to be had but a living
From "paper and pen and ink."
What more has the poet expected
And worked for, this saddest of men,
But his clothing, his food and his lodging,
From paper and ink and pen?

If he lives in his "thrilling romances,"
And finds all his "fabrics are thin,"
He can merge himself into his fancies
And dine at Saint Nicholas Inn.
He can look at his frozen potatoes
Immersed in a cold Irish stew,
Imagine them breaded tomatoes,
And roar out for "Turkey for two!"

And what if the waiters won't bring it,
And the poetic order refuse?
With pen, paper and ink he may "sling it,"
And dine on a wing of the Muse.
Let him cherish the maidens he slaughters,
And fondle them closely, and then
He will find that the fairest of daughters
Are his—by ink, paper and pen.

His name is the name of a painter,*
His picture he vividly paints;
I'm thankful that I'm not a saint, or
He'd worry the soul of a saint.
And what can the fellow be after?
If coaches and horses he lack,
Let him take for Pegasus a rafter,
And travel along on his back.

Do I whistle to keep up my spirits,
And wink most uncommonly hard?
The strain of this poet well merits
A slap from a brotherly bard.
The fact is that our Alma Mater
Too often gives water for wine,
And sets out an elderly tater
When calling her children to dine.

But our thoughts are a glorious people
Who care not for victuals or drink,
And fly to the top of a steeple
And back in the dash of a wink.
We dine with a prince (in our attic),
Nor move us from out of our seat,
And view with a vision ecstatic
His plenty to eat and to drink.

We have, for our company, Ida,
And play her for forfeits and pawns;
We faint on the bosom of Lida—
Most glorious mistress of swans.
Our Muses may be mythologic,
And so are our profits, at times;
But we use the philosopher's logic,
And settle our debts with our rhymes.

If we win "neither wealth nor position,"
Nor the pitiful prize of a name,
We have laughter enough in transition,
And puff at the shadow of fame.
So fill up a bumper, my hearty!
And drain to the last of it, when
We drink to the health of the party
We know as Ink, Paper and Pen.

* Vandyke.

HANDSOME ANDRE;
OR,
THE BATTLE OF LOVE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY EDWIN F. DE NYSE ("PAUL SAUNIER").

He left his place of concealment with Robert, and, leaning over the balustrade, they saw Laberlue stop on the floor below. A sentinel was posted before a door. He barred the way with his musket.

"Paris," said the Syndic in a loud tone of voice, and the guard stood aside. Laberlue opened the door, and a stream of light poured into the passage, and Andre heard the confused murmur of many voices coming from the room.

"I fear," said Robert, "that we have fled from one danger only to fall into another—and a worse one still."

"Why?" asked Andre.

"Because, here we find ourselves in the midst of a secret political meeting. If there is one sentinel before that door, you may depend on it there are two or three at the door of the house, and consequently it will be impossible for us to get out. It was not so bad as that in the residence of the Count."

"Why, I see nothing to complain of here," said Andre.

"Don't you? Well, then, how are we to pass three sentinels without being seen?"

"Of course, we can't. But who wants to pass without being seen? It's easier to pass out because there are sentinels here than if they were not," said Andre.

"How do you make that out?"

"The fact of sentinels necessitates countersigns, doesn't it?"

"Of course."

"And we have the countersign."

"Have we?"

"Why, didn't you hear the word on which the sentry below suffered Uncle Laberlue to pass? That will serve as well for us as for him, I think."

"True," said the Baron. "Then we are free, and we have only to walk out. Come on."

"Stay, Baron. I have another idea."

"What is it?"

"I should like to be present at this meeting of shopkeepers, where my uncle is doubtless to be the principal orator."

"What are you thinking of? Do you wish to incur the risk of a new danger?"

"There is no danger in front of that."

"But suppose your uncle should recognize you."

"Well, if he did, do you really think he would consent to have me killed ?"

"No; but his friends might do it."

"In the midst of a mob, besides, we will not have much difficulty in losing ourselves in the crowd that is assembled down there. My cloak is long, and will conceal my uniform completely."

"This is rash, Andre; but if you have set your mind on it, so be it. Lead on—I am with you."

They made their way boldly down the stairs to the floor below, and approached the door of the secret council chamber. The sentry stopped them.

"Halt!" said he. "You cannot pass here."

"Paris!"

The sentinel promptly stood aside and permitted them to pass in. The apartment into which they now made their way extended the whole length and the greater part of the breadth of the ground-floor of the house. It was evidently a tradesman's shop, but had been dismantled and spoiled of most of its fixtures for the occasion. Its appearance, therefore, was not at all inviting. Notwithstanding the crowd that filled the place and the great number of candles which, placed in rough brackets all about the room, made it fairly as bright as day.

This shop was, indeed, one of the most extensive establishments in Paris at the time, and belonged to a Monsieur Bernard, a manufacturer of artificial flowers and feathers, and a very intimate friend of Laberlue. Naturally, this Monsieur Bernard had always been an enemy of the Fronde, and had been much opposed to the movement when the King was forced to leave the Tuileries. If there was no King, there could be no Court. There being no King and no Court, there would be no balls or receptions, and, consequently, no demand for feathers and flowers. Since the Fronde had raised the standard of revolt, the noblemen were only overbusy in the field. Not a cuirass or the leathern vest had replaced the embroidered velvet and satin costumes of the drawing-room, and Bernard was rapidly gliding down the inclined plane of trade into the yawning chasm of bankruptcy. All along, however, Bernard had borne his misfortunes with philosophic resignation. The hatred inspired by Mazarin had been so great and so general that Bernard could not fail to feel some of its influence on his own mind. And, besides, it would have been very imprudent to have combatted the enthusiasm that the cause of the Princes had aroused.

"And after all I will lose nothing by keeping still, for all this cannot last long," said the honest flowermaker.

But as months succeeded months, and combined to form years, the patience of Bernard began to tire. He commenced to complain on the score of the wretched condition of trade; then he made bold to whisper his complaints in the circle of his intimate friends. Then, at last, he broke out in open, violent opposition to the Fronde.

It was he who had brought about this meeting of the shopkeepers; it was he who had turned his shop into a meeting-room, and who had come to the expense of furnishing the brilliant light. Those he had invited were the largest dealers in Paris. They were all of the middle class, and although they, by their favorable positions in life, were well able to bear the losses they were suffering in this time of war, they were none the less interested in hastening the return of peace in order that the languishing commercial interests of the city might receive the prompt and profitable impetus of which they stood in such great need. They were about sixty in all—one from each principal trade represented all existing trades, and behind them there were two or three thousand workmen who sadly felt the want of the olden liberality of the King. The sixty, each and all, knew in what frame of mind Bernard was in regard to this question, and yet they had come to the meeting. This was at the start an alarming omen for the cause of the Princes. A year earlier, Bernard could not have got ten persons together on his invitation for such a purpose.

At the time Andre and Robert entered the shop the meeting was electing a presiding officer. Out of politeness the position was accorded to the flowerdealer. He attempted to decline in favor of Laberlue, but the latter declared that he could not take the position, as he had certain propositions to lay before the meeting which it would not do for him to broach if he were the chairman.

Bernard was, therefore, obliged to take the chair.

"My friends," said he, addressing the attentive assemblage, "you all know what object I had in view in calling you together. We are bound together by pretty nearly the same interests. I hope, therefore, that the greatest harmony will prevail during the discussion in which we are about to engage."

"I desire, with the permission of the chairman, to speak first on this subject," said a voice from among the crowd.

The president cast his eyes in the direction of the voice, recognized the sound and recognized the person who had risen to speak. Bernard knitted his brows when he saw who it was.

"Pardon me," said the chairman quickly, "but Laberlue has already obtained the floor by his declaration that he has some observations and a few propositions to present to the meeting. We will hear him first."

"I resign my right, then," said Laberlue. "I prefer that the gentleman speak first. In that event I may be better able to answer his arguments."

"As you please," said Bernard. "The druggist Patou has the floor."

Patou arose, ran his hands through his hair, and surveyed the assemblage with a terrible look.

"Messieurs," he began, "take care what you do to-night. Be wise as to what you decide to do to-morrow. You are going to be told that commerce is in a state of decay; that all Paris is threatened with ruin. But do not believe what you may hear. Be content as you are. For my part, I cannot see that trade is bad at present ——"

"No wonder," interrupted Laberlue, "since, in addition to the ordinary run of maladies, you have the wounded and those invalided by this terrible war to throw money into your hands for your filthy drugs. Peace would take away one-half your income at once."

This cutting allusion was hailed with a general burst of laughter from the assemblage.

"Let us be serious, I beg of you," said the druggist, much netiled by the home thrust he had received. "Facts cannot be answered by jokes. I say that there is to be an attempt made to lead you into a dangerous trouble—that an attempt is to be made this very night to get you to do the contrary to what you have firmly and consistently done for four years. The result will be illogical and absurd. What! Dare you recall Mazarin to Paris, when it was you who drove him out? Will you abandon the cause of those who have devoted themselves to the execution of your commands? Will you sacrifice a question of high principle to one of vulgar interest? No, my friends; I know you too well to think for a moment that you have allowed such a thought to enter your minds. Let us continue our struggle against the tyrannous foreigner, so that history may not say that the tradesmen of Paris of this day had neither honor nor principle. Let us unite in a stronger opposition than ever with the watchwords:

"Long live the King and the Princes, but down with Mazarin!"

On these words the warlike druggist swept the room with a look of corscrew glance that was intended to be martial and inspiriting in its effects. But it was a failure, for not a voice took up his watchword.

Laberlue arose with a smile on his lips.

"Messieurs," said he, "your silence shows what is your opinion of the pathetic appeal to which you have been entertained. It is evident, as our friend Patou the druggist has very strongly put it, that we are all men of honor. Among men of honor nothing will do but honest dealing. Therefore your decision this night will be the fruit of your ripe reflections and of your wisdom gained by experience."

A burst of applause greeted this skillful and insidious exordium, and the draper took a long breath and proceeded more confidently:

"Doubtless, messieurs," said he, "there is an apparent inconsistency in our desiring at this late day the return of the Cardinal to Paris; but permit me to say that in all political questions, and questions of policy such as this, it is absolutely necessary to abstract all personalities, and consider simply the object to be attained. What did we desire when we drove Mazarin from Paris? We wished that the Regent and the King should be rid of him in order that they might contribute more to the public prosperity."

"True! true!" cried several voices.

"Well, then, blind to our best interests, we drove Mazarin from Paris, not dreaming that the King and the Court would go with him. But they did. And what happened? The Princes put themselves at our head, and during four long years we have sustained them with our credit and valor. Now, why have we taken on ourselves all this suffering, and undertaken all these sacrifices? Because we desired to benefit France in general—because we desired to benefit our own condition in particular. That is why, messieurs. But, I ask of you—and you may put the question to your consciences—where are we now? What have we gained—what are we likely to gain—in return for all our sacrifices?"

"Nothing! nothing!" cried the now excited meeting.

"Instead of that prosperity which we had a right to expect, what have we got? Disorder on every hand. Involved even among ourselves. The Princes, instead of studying the welfare of the people (which means us) have labored only to gratify their ambition. So what have we been struggling for during these long years of war and suffering? For our future prosperity? No. Simply to put the Cardinal's creature, the tool of Monsieur De Retz, to make Monsieur Beaufort the commander-in-chief of the armies of France, and to give Monsieur De Conde the throne which we are ruining. But, my dear friends, this is where we are acting against our interests and sacrificing our honor. Our rightful King is not Monsieur de Conde, but Louis the Fourteenth. Open your eyes now, when it is not too late; look to the end that the course advocated by our friend the druggist will inevitably lead to. Ah! if you wish to dethrone the young son of Henri the Fourth and aid the Prince to usurp his throne, you have but to express your will, and I will bow to it; but I do not think ——"

"No, no, no," protested the hearers with one voice.

"But if you incline with me towards the authority of your legitimate King," pursued the draper triumphantly, "it is towards the side of our good Henri that you must turn, and him you must support. A regular and responsible government can alone sweep away the miseries of these dreadful four years. You say that with the King will return the Cardinal. It is possible, even probable. But what matters it to you who King Louis makes his Prime-minister. It is not vain questions of self-esteem and foolish pride that should hold us back now. There is a glory in acknowledging when one is wrong, and a folly in persevering in a course when you know it is wrong. For my part, if you wish an expression of my opinion, I will say boldly that I am weary of the state of anarchy in which we live—weary of the stagnation of trade consequent on the unsettled condition of things. I need not add that I hope for the return of the King and the Queen-mother with all my heart. And I do not know either, why I should blush to acknowledge that I have a profound admiration for the wisdom and skill of Mazarin as a statesman, since I favor the government he represents—the only legal government, indeed. This alone is the course for all honest men. Then, messieurs, the proposition of our friend Laberlue is adopted, and we stand here bound by a mutual interest in a great cause. Success to our endeavors."

"This is weathercock-politics," cried a voice from the crowd when the excitement had lulled.

The chairman bounded from his seat as it there were a pin in it.

"What member made that insulting remark?" he inquired, casting an angry glance through the assemblage.

"Here he is," said several voices, and a number of men pointed to Andre, from whom they moved a short distance in order that he might be distinguished from the rest.

The young officer at once became the centre of observation for everyone present.

"Stand forth, monsieur," said the chairman.

Although Robert tried very hard to hold him back, Andre sprang out into the cleared space in front of the presiding officer, in obedience to the call of the angry Bernard.

"So you share the opinion of the druggist Patou?" he asked.

The young officer felt humiliated by being linked with so contemptible a figure as the little man of the mortar and pestle.

"Not at all," he answered.

"Then what opinion have you?"

"My own."

"This is a little obscure. Explain yourself."

"My opinion is, then, that the people of Paris will always be the same; in short, that their nature is that of the weathercock."

"And what do you mean by that?"

"I mean that they will veer with the fickleness of the wind. That the men they hated yesterday they will worship to-day—that they will continue for all time to glide from point to point of the compass just as the breeze may chance to blow."

"Well, young man, you seem to have a very light and frivolous idea of the serious affairs of politics. Are you one of us?"

"No."

"What is your name?"

"Andre Duval."

"Well, whom do you represent at this meeting?"

"No one."

"Oh, but pardon me," said Bernard, frowning darkly, "these are explanations that are no explanations at all, for in order to get into this room you must have passed the sentry at the door."

"Of course I did."

"Well, then, who gave him the password?"

"I did, monsieur."

"Then, on whose authority are you here? Who are you? What is your business here?"

Like Phryne before her judges, Andre, instead answering, let fall from his shoulders the mantle which had up to this time enveloped him. Everyone present saw the uniform in which he was clad, and recognized the colors of the house of Orleans.

The chairman hesitated a moment, in deep perplexity.

"I see," said he, "that you belong to the house of Gaston of Orleans; but that does not explain how and why you have come here. No matter what livery he may wear, we cannot permit a spy to glide in among us and out again unharmed."

Then, turning to the meeting, he commanded:

"Four good men to guard the door."

Four men in the uniform of the Fronde at once obeyed. Robert, seeing this serious turn in affairs, promptly stepped forward and took a position by the side of his friend, drawing his sword as he did so.

This fresh apparition, far from calming the assemblage, increased its menacing disposition. A deep and ominous murmur shook the crowd of excited men.

"Who are you?" asked Bernard of the newcomer.

"This is the Baron of Jouy, who accompanied me here at my request," answered Andre.

"But why? With what object?"

"To learn exactly how fickle and unreliable are the affections of the tradesmen of Paris."

"So, you have come to brave us even in our own home," cried Bernard, glowing with rage. "So be it, then! I shall advise with the meeting as to the punishment you deserve."

"Very well," said Andre calmly.

"What are you doing?" whispered the Baron. "Do you wish to provoke these men to cut us into mincemeat?"

"Never fear for that," answered Andre. "I am only amusing myself with these stupid shopkeepers. Put up your sword, and do as I do. It will be all right, take my word for it."

Although the Baron could not imagine what gave his friend such coolness and confidence under the circumstances, he put up his sword as he had been bidden, and awaited the course with the best countenance he could command under the alarming circumstances. It was certain that the tradesmen regarded the two young men with the most hostile feelings.

Already meaning looks and angry whispers were being exchanged, and many hands were seeking the hilts of daggers concealed under the cloaks that most of those present wore.

"Once more, and for the last time," questioned the chairman, "will you tell us how you got in here, who gave you the password, and under whose patronage you come?"

"I will," said Andre, "since you are so particular about it. My friend Robert and I came here with my uncle."

"Is your uncle one of us?"

"Yes."

"Who is he?"

"The draper Laberlue."

A chill stupefaction fell upon the assemblage, and was depicted on every face. All eyes were immediately turned towards the spot where stood the eloquent orator. This worthy personage had at once recognized his nephew, and had prudently withdrawn into the midst of the crowd in a remote corner of the room. Doubtless he had hoped in the first instance that the scapegrace would not recognize him; or, if he did, he probably did not think he would have the audacity to claim relationship.

The cool assurance of his relative utterly confounded him.

"It is not true," said he at first.

"My uncle is mistaken—let him look again," said Andre.

"Not at all," replied Laberlue; "I brought no person here with me."

"Come forward, my brother," said Bernard kindly to the draper.

"No fear of that."

"I am glad so much has been accomplished, at least," said the young officer. "But when I think that I had the scoundrel in my power, and could have forced him to set Irene free before he regained his own freedom, I have no patience with your forbearance and blind confidence in his honor. I must not think of it, or I'll explode with rage."

"You are right," said Robert. "I destroy your best plans, and I fear I have ruined all our hopes of ever freeing Irene from her prison."

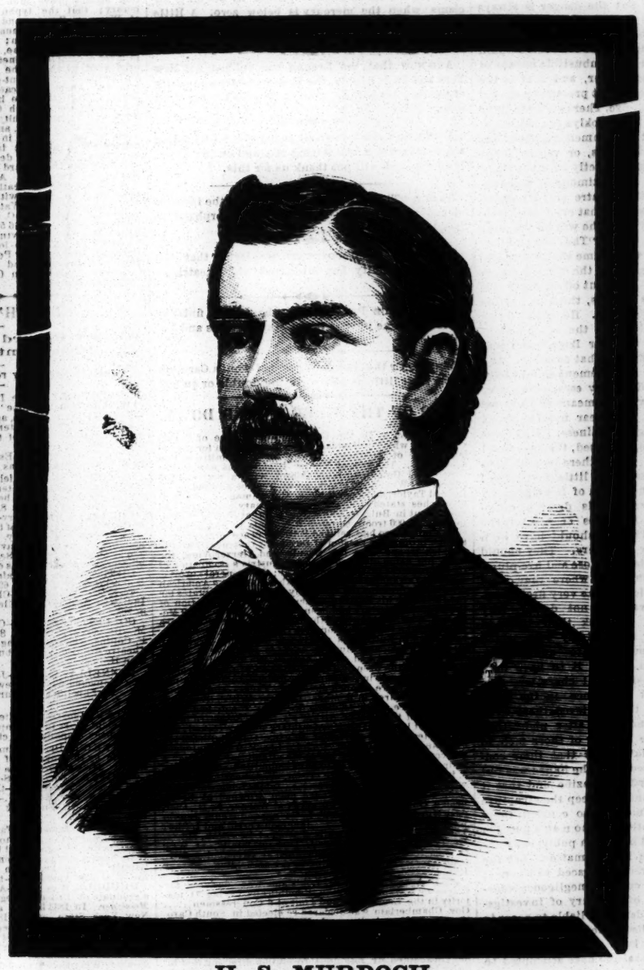
"What! Do you speak thus? Are you losing courage after so many years of success through? Cheer up, Baron. There is a bright day before us. Fiends and furies! if the future doesn't belong to the young, who does it belong to?"

"Oh, fear not for me," said Robert; "neither courage nor will is wanting in me. But how can we ever hope to reach Irene again? Neither of us would dare present ourself at Val de Grace. And, besides, since I have been reported dead for a second time, and they have probably shown her the proofs of my burial ——"

"Stop! I have a way!" Confound it! Why didn't I think of that before?" said Andre suddenly. "Come with me—quick!" And, seizing the Baron by the arm, he hurried him rapidly down a bystreet, where he might unfold his plan without being overheard by the passer-by.

TO BE CONTINUED.

CLAUDE BURROUGHS.



H. S. MURDOCH.

FOR BIOGRAPHIES, INCIDENTS OF THE FIRE, ETC., SEE OTHER PAGES.

THE CASE OF YOUNG BROWN.

WRITTEN FOR THE NEW YORK CLIPPER,
BY VANDYKE BROWN.

Near the corner of Grand street I met him—
I think it was Saturday night;
He asked me the way to Avenue A,
And I ought to direct him aright.

An innocent-looking young fellow,
With manner both modest and mild,
And a beardless face of delicate grace—
He seemed as fresh as a child.

Cohoes was his home, he informed me,
He had relatives down in Cohoes,
They used to reside on the easterly side—
Perhaps I had met Colonel Brown?

I told the confiding young stranger
That I knew Colonel Brown—Alliston T.;
But he shook his head, and, quite heavily said,
His relative's name was C. D.

"And therein," continued the stranger,
"My relative's somewhat like me,
For"—heaving a sigh—"I cannot deny
That I am likewise ex-C."

Then, seized with a sudden desire
Of befriending the friendless young Brown,
I told him of snares into which, unawares,
People fall when they visit this town.

I warned him against the temptations
That lie in the pathway of those
Who tread in the maze of Gotham's ways—
Which are different somewhat from Cohoes.

I called his especial attention
To the sharpers who style themselves "Gents,"
Who are given to sin and to taking folks in,
And whose words are a hollow pretense.

"They will fleece you," I said, "if you trust 'em;
They will hound you wherever you stir;
So, if you are wise, do what I advise,
And give 'em the shake, as it were."

I mentioned the many devices
By which the unwary are caught;
And told him how those who come from Cohoes
By the sharks are eagerly sought.

He listened with strictest attention
To all that I chose to impart,
And grasped my hand as he turned down Grand
In search of Avenue A;

While I, in a mood philanthropic
At having assisted young Brown,
And given advice, both weighty and nice,
Continued my journey uptown.

And then I discovered—Great Cæsar!
My watch and my chain—could it be?
I uttered some oaths at the wolf in sheep's clothes
Who had made such a victim of me!

That innocent-looking young fellow
Who told such preposterous lies—
Who took my advice, both weighty and nice,
Had taken my watch likewise!

And here, by way of conclusion,
I have only this much to put down:
I shall always suppose that youth from Cohoes
Was skilliful in doing folks Brown.

FORGIVENESS.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MARION SACKETT.

CONCLUDED.

I buried my face in my hands. Oh, what cruel things he had said to me; and yet they were partly true, for I had not thought of the man I was to marry, but only of his wealth. But now I felt a sudden glow pervading my whole being, and it seemed as if I must fly to him and confess all my selfishness, and pray for his forgiveness.

"Ah, I do love him," I cried. "I would not give him up for a hundred Stratfords."

And presently, when they came in, I ran to him, and, placing my arms around his neck and hiding my face on his breast, I whispered:

"Tell me again that I am dear to you, for, Arthur" (the first time I had called him so), "it makes me happy to hear you."

"Little birdling," and his tender hands rested on my curls, "do you need to have me say so? Ah, you cannot dream child, how deep, how strong, my love for you has become. It is my life; and should it go from me —— ah, well, we will not speak of that," he said more lightly, "for when I love thee not chaos has come again."

And so we were married.

Every day I learned to know my husband better, to love him more passionately. It appeared so strange at first to have the great, strong man following me about, seeming perfectly miserable did my rosy lips put on a pout. I am afraid I must have acted at that time very much like a little tyrant. I used to laugh softly to myself as I ordered him about, but soon would repent as I saw how patiently he bore with my childish whims, and, holding his hand tightly, I would bid him "scold me for my naughtiness, but not very hard, for I love you, I love you." Pretty soon we were back in town, but not to remain. No, we were going to Sir Arthur's country seat, which was situated in Devonshire, the house a spacious mansion, built in Elizabethan style, shut in by grand old oaks of a century's growth. As we drove through the main avenue up to the main entrance, I could not refrain from giving utterance to my admiration; and, when my husband whispered: "Welcome home, darling!" I answered truthfully:

"I am glad to be here, and I feel that it is home."

A long row of servants, headed by the stately housekeeper, awaited us in the hall, and seemed rather surprised at my youthfulness. And so my new life commenced. We had left my mother in town, for she much preferred city to country life; and, alone with my husband, my days passed quietly and happily away.

It was September, when Arthur came one morning into my dressing room with a letter in his hand.

"Dearest," he said, "I have just received a letter from Percy Stratford, who writes me that he is coming down with a party of gentlemen, if it is agreeable to us. What shall I tell him? The shooting is first-rate, and he always has been used to come at this time of the year."

He stood awaiting my answer. I hardly knew what to say. My last meeting with Stratford, of which I had never spoken to Arthur, and that in my happiness I had forgotten, came back fresh to my memory. Had he, then, forgiven the past, and, always the best of friends with my husband, was he taking this way to show me that he had? I would hope so, and please Arthur by giving my permission to his coming.

"Certaintly, dear," I said. "Have your friends here—that is, if you think I can do the honors of your house satisfactorily."

He kissed me.

"I have no fear, darling; so I'll just drop Percy a line, and have it off my mind."

And so they came—a party of six, all strangers to me excepting Stratford and Baron Von Hoffman, whom I have before mentioned. When, after Arthur had introduced me to each newcomer, I turned to Stratford, he held out his hand, and, in a low voice which none but myself could hear, said:

"Lady Almar, I fear that I am not a very welcome visitor: but I should like to be friends with Arthur's wife. May I hope to be?"

I looked at him. In the months that had intervened since I had met him he had changed greatly. There was an uncertain movement in his eyes; he had grown thin and pale. I felt the old dislike for him stealing over me; but I tried to shake it off, and to answer frankly and pleasantly:

"You are welcome, Mr. Stratford, as all who are my dear husband's friends must ever be."

"I thank you," he said quietly, and, bowing, turned away.

The days—the sweet September days—flew swiftly by. I used to be alone most of the time, for the gentlemen were out in the woods, and, though my husband regretted being so much from me, I would not allow him to neglect his friends. I used to walk, hour after hour, in the shady old garden, where the perfume of the Summer flowers seemed yet to linger, and the rustling of the trees, which were already beginning to turn, made sweet music, that I loved dreamingly to listen to. There had come a new joy into my life that I dared not as yet name, but which, as I sat alone, kept whispering to me, making my heart beat faster and giving me a vision of such happiness as I had never known before. One morning, as I sat in the reading-room, Stratford entered, and, coming towards me, said:

"Lady Almar, I have come to bid you good-bye, as business requires my immediate departure. I am sorry that I shall not see Arthur before I go, but I will leave this letter, telling him all."

"You surprise me," I answered. "I thought you were with my husband."

"No; I have been in my room since breakfast."

"Well, I am sorry we are going to lose you," I said, feeling that I must say something. "I hope, however, it is quite a loss. You doubtless feel that it is so ——"

"Mr. Stratford!" I exclaimed, startled by an expression I saw in his face.

"Well, good-bye. I suppose you will soon return to town, where I may have the pleasure of seeing you."

And, bending for an instant over my hand, he touched it with his lips and quickly left the room. Taking the letter, I carried it to my husband's study, and placed it upon his writing-desk, where it could not fail to meet his eyes. I then returned to my dressing-room, where I hurried to make my toilet for dinner. The last bell had rung, and still my husband had not sought me, as was his custom to do the instant he came in. I knew he had returned, for I had heard his hearty laughter as the party came up the broad stairway. I would not wait longer, but go and meet him. I peeped into his dressing-room on my way down, but it was unoccupied, and I saw at a glance that he had not been there. Coming to the study, I tried the door—it was fastened.

"Arthur—Arthur," I called, "are you within?"

No answer—all was still. Again I repeated his name, when I heard his step approaching, and the door was unlocked.

"Heavens! you are ill," I cried, the moment my eyes rested upon his face; for it was deadly white, and I saw he trembled, as if from weakness. "Arthur, what is the matter?" I inquired anxiously, with my arms about him.

"Nothing," answered he, evading my glance and putting me gently away.

"Then why do you act so strangely? Do you not know that our guests are waiting, and that it is past the dinner-hour?"

"Ah, yes," and he passed his hand wearily over his brow; "I had quite forgotten." Then, coming hastily to me, he raised my face upwards and, gazing earnestly at it, he cried out passionately: "O God! how I have loved you, my darling, my bright little darling. I had hoped to make you happy, and how miserably I have failed. Forgive me, forgive me. I will trouble you as little as possible, and God help us both!"

He left the room as he ceased speaking, while I sank into a seat, amazed and half-stupefied.

"What did he mean?" I whispered to myself. "He said he had loved me. Does he, then, no longer? Oh, no, no, he could not mean *that*. Let me be patient. He will soon explain, and I shall feel his kisses on my lips, and be happy once again, for he knows I could not live without his love." I tried to call the color back to my cheeks, and hurried back to the dining-hall, but not once did my husband address me. Silent and stern, his face a grayish white, he sat while the company regarded him with questioning amazement. He did not appear to see them, while I was glad to leave the room the moment I could do so unobserved.

The night, which seemed to me interminable, passed without his seeking me. Wakeful, I tossed upon my pillow, and the gray dawn of morning had appeared ere I slept. I woke late. My maid was at my bedside.

"Is Sir Arthur in the breakfast-room?" I inquired.

"Oh, no, madame; he has been gone out some time with the other gentlemen."

"Gone, without a word to me!" I buried my head in the bed-clothes to stifle the sobs which came, in spite of me, from my heaving breast.

"Will my lady breakfast?" inquired the girl.

"No; leave me. I want nothing," I replied, and the frightened girl stole away.

All day I remained in my apartment, and when, at last, I heard my husband's footsteps approaching my heart beat almost to suffocation. But when he rapped at the door I called out coldly "Come in;" for had he not left me to suffer all day without cause, and should I forgive him before he asked me?

"I hear you are ill," he said in a low tone.

"Oh, no," answered I; "only a headache."

"Shall you not come down to tea? Our guests depart in the morning, and it would cause talk were they not allowed to bid you adieu." [illegible] and he [illegible]

[illegible]en went on; "Martie, can I do anything to help you? God knows I will do all in my power. Oh, why have I been so stupid, or why did we ever meet?"

"Oh, why, indeed?" I murmured, thinking only that he no longer loved me."

"Child—child—be patient. You are so young, and I quite an old man. You may be happy yet."

"Never, *never!*" I cried bitterly. "For you—you ——"

He held up his hand.

"Stop, in Heaven's name!"

So saying, he hurried from the room. He would not let me tell him then how dearly I loved him, that I was miserable only on his account. Well, well, he should not be troubled with my weakness again. Calling my maid, I went down. In the morning my husband's friends departed and we were alone. I had hoped for an explanation, but days passed, and we seemed to be drifting farther away from each other. Always kind and gentle, still I longed for the affectionate caresses he had once, unasked, given me. And yet my pride would not let me show my sufferings.

October came and passed, and November, with all its dreariness, was upon us. In December we were to go back to town. I was glad of this, for I thought I might find in my mother the sympathy I so much desired at this time. One evening Arthur came to my sitting-room, and informed me that he was obliged to go to London on the following day, and asked if I desired to accompany him, or would I prefer to remain at home. He should return at the end of the week. Though I wished with all my heart to go with him, and dreaded to be left alone with the servants, still, when I thought that he invited me out of courtesy only, and not because he cared to have me with him, I turned coldly away, saying carelessly: "I will remain here." I thought I heard him sigh as he left the room. When I awoke in the morning, he was gone. All day I wandered around the house, miserable and restless. All joy seemed to have gone from my life forever. O my dear husband! what had so changed him! Should I ever know? A servant, opening the door, aroused me from my painful thoughts.

"My lady, Mr. Stratford desires to see you in the drawing-room."

"What?" I cried in surprise. "I cannot see the gentleman."

"But, my lady, it is of my master he would speak," answered the astonished servant.

"Ah, I will go at once," and I hurried to the drawing-room. I found Stratford walking up and down the floor.

"Lady Almar," he said gravely, "I have come on a painful errand."

He hesitated; I looked at him.

"My husband," I gasped, "what of him? He is not ——"

I could not go on. The apartment seemed turning around, and I sank into a chair.

"Sir Arthur has met with a serious accident on the railroad. But while there is life there is hope; so do not despond."

"Oh, take me to him, and I will bless you," I prayed in a faint whisper.

"Are you ready to start at once?" he asked, looking at his watch in a cool manner that nearly drove me mad. "We have just time to reach the return train."

"This moment—this instant," I cried; and so we started.

What a miserable journey that was! It seemed as though we should never arrive at our destination. Not one word did Stratford address to me. With my face buried in my hands, I wept and prayed. My mother met me at the door of our residence.

"My poor child, this is a sad meeting," she said.

"Oh, take me to him at once."

"Better to wait, my dear madame," said one of the attending physicians. "He will not recognize you."

"No matter; I shall be near him."

"Just as you say, of course," and he led the way to my husband's apartment.

Stretched upon his bed, his dear face as white as the pillow upon which it rested, his eyes closed, his breathing slow and labored, I found him.

"O Heavens! he is dying," I cried wildly.

"Be calm, I beg, Lady Almar. He is not dying, and we must not despair."

"O my darling! speak to me!"

And down on my knees I knelt and kissed him again and again. Not a word—not a look.

"He will die," I said faintly to my mother, and stretched my arms out wearily towards her. For the first time in my remembrance I was held next her heart, and felt her tears upon my face; and as I gazed in wonder on them darkness came, and I knew no more.

When I recovered consciousness, my mother, who was sitting beside me, endeavored to persuade me to remain in bed, but in vain. My place was with my husband, and I returned to his room. I found Stratford alone with him, and he silently made room for me beside the bed. I wished, as I looked at his dark face, that I might order him from my presence, for it seemed to my excited fancy as though he was gloating over my misery. What need for me to write of the days and nights of watching? Who has not wept and prayed beside the unconscious form of a dear friend, longing to hear your name spoken by a faint voice, to ask forgiveness for a real or even fancied wrong?

One night—the clock had just struck twelve—I sat watching my husband. One of his physicians nodded and dozed in an easy-chair. Percy Stratford, his face hidden behind an evening paper, sat at a distant table. Suddenly, and without warning, Arthur's eyes opened, and, fixing them on me, he murmured my name. I sprang to my feet, crying joyfully:

"Come quickly—he knows me—he knows me ——"

My voice awoke the doctor. Stratford threw aside his paper, and both hurried towards me. I had fallen on my knees, and, with my husband's hand in mine, prayed him to speak again.

"Martie—Martie—where am I?" he asked faintly; but, even as he spoke, he fell into a deep sleep.

"There, there, madame," said the doctor as I sobbed aloud, "be calm. Your husband will live. All he wants is good care; and if you make yourself ill, how can he receive it? Come, go and lie down. You are already exhausted. I tell you he is safe, and will live."

"He will live?" repeated Stratford's deep voice.

"Yes, he will wake from this sleep a different man. So come, my lady, seek the rest you so sadly need." And he gently put me from the apartment.

Throwing myself upon the bed, after removing my slippers, I tried to sleep, but all in vain. I could only think of Arthur, and thank the merciful God who had spared him to me. Suddenly I heard, as though in the distance, his voice calling my name. I sprang up:

"Coming—I am coming, my darling," I answered, and passed quickly through the hall, my shoeless feet making no noise on the rich carpets. I paused at the door an instant. What! all still? I was mistaken, then. I would just peep in. The door yielded softly to my touch, and I entered the chamber. What! was that Stratford whom I saw leaning over Arthur? and what were the contents of that vial which he was about to hold to his lips? I crept silently behind him and read the label. My God! *poison!*

"Devil—fiend!" I cried, "what are you doing?"

As he heard my voice he started, the bottle fell to the floor, and, turning, he fixed his eyes upon me with a wild stare, and without a word sank into a chair and buried his face in his hands. I walked to the fireplace and threw the vial upon the red coals.

"Now, what am I to do with you?" I asked of the man before me.

He raised his face. How awful it looked!

"Call the house up, and deliver me into the hands of justice," he said calmly. "What do I care what you do with me? You have ruined me, body and soul, already. Do you know why I came going to give Arthur that laudanum? It was because I still love you, and hoped that, if he was once out of the way, you might learn to care for me. Oh, how I have prayed that he would die, that Heaven would see fit to take him, so that his death might not be on my hands! And I have been patient. Why, many a time I could have given him something, and no one would have been the wiser; but I waited, for they said he was sure to die; and now, Martie—Martie," he cried wildly; "have pity on me, for I am mad—mad!"

He fell on his knees before me and kissed my hand passionately. I snatched it from him.

"How can I pity you?" I answered. "Oh! you false, cruel man. You would have robbed me of my husband, that I love better than my own life."

I turned towards the bed as I spoke, and there I saw my husband's eyes fixed on my face. I sprang to his side.

"Martie, my child, forgive me. I have wronged you; I see it all now. He lied when he said in that letter that you never loved me, but only married me for my wealth, caring for him instead."

"Yes, it was all a lie," said Stratford, "and, Arthur, my only excuse is that I am mad for the love I bear your wife. I am going now out of your sight forever. Cannot you forgive me?"

His voice was broken, and the tears were running down his cheeks.

"Yes, Percy, you have my pardon and my sympathy."

My dear Arthur held out his weak hand to the erring man:

"And now go. It would be better for all that we meet no more."

ACTIVE natures are seldom melancholy. Activity and melancholy are incompatible.

LIGHT itself is not more beautiful than the upright man, whose bosom is open as the day.

NEW YORK CLIPPER.

SATURDAY, DECEMBER 16, 1876.

TO CORRESPONDENTS.

Letters seeking information re[...] to only through this department; no answers by mail

R. [...]AULKNER.—"1. In a game of four-hand cribbage, A plays a four, B a seven, C a deuce, D a five, A a tray, and B a six, making 27, with 4, 7, 2, 5, 3 and 6. C then follows with an ace, making 28, with 4, 7, 2, 5, 3, 6 and 1. Is there a sequence or run, or how do you count it? 2. Who is good authority on cribbage. Is Hoyle?"......1. Yes; there is a sequence of 1, 2, 3, 4, 5, 6, 7. 2. Walker is a good authority. "Hoyle's authority" is an abstract from Walker's treatise.

R. E. S., St. Louis.—Mr. S. loses. A plurality is not a majority. Mr. S. has no more right to claim that he meant Hayes' majority over Tilden than he would have had to claim, in case Hayes' majority over Tilden had been but 5,000, that he meant Hayes' majority over Cooper or over Smith. The bet is to be decided by his language, and not by what he says he meant.

No Signature, Washington.—After high, low, jack and game have been counted in that order, "bunko," "sancho" and "pedro" should count in this order, if "bunko" is the ten, "sancho" the nine, and "pedro" the five. It is an absurd game, and nobody will ever trouble himself to make rules for it. By-and-bye somebody will add an eleven-spot, and call it "tumblety."

Robert Lane, South Gardiner.—1. Heenan and Sayers fought forty-two rounds, in two hours twenty minutes, April 17, 1860. Sayers' arm was badly injured, but not broken, in the fifth round. 2 The ring was pitched in Hampshire, near the border of Surrey, about half a mile from Farnboro station, which was some three miles from Aldershott, Eng.

Standing Start, Burlington.—If, as you state, the starter failed to send the men away in the manner stipulated in the articles, then it was no race, and they should run again; but, if they were properly started, the man who ran through wins. The penalty for refusing to start again, at the command of the proper official, is a forfeiture of the stakes to the competitor who does run.

T. W. W.—There is very little demand for border dramas at the present time; your only opportunity to dispose of it would be to some star in that line of business. Some persons prefer to pay a certain sum for the entire right of the play, others prefer to pay a nightly royalty. We prefer not to place a money estimate on the value of any play.

C. H. B., Uniontown.—They lose who bet that Hayes would carry Pennsylvania by 10,000 majority, and they win who bet that Hayes would in that State have 10,000 majority over Tilden. The two bets are as distinct as if the bets had been that the Republicans would carry Pennsylvania by 10,000 votes and by 10,000 majority.

Subscriber, Brooklyn.—If A bet that it would be Republican, and B bet expressly that it would be Democratic, it is a draw, as B was then taking the converse of A's proposition. If A bet that it would be Republican, and B simply that it would not, then B took merely the negative of A's proposition, and A loses.

C. B., West Troy.—Authors sometimes sell their plays to managers or stars for a given sum, conveying to them all the property therein. At other times they sell simply the right of performing their plays for a certain sum of money to be paid for each performance. R. M. De Witt, 33 Rose street, this city, publishes plays.

G. W. Y., Flushing.—1. Patrick Dwyer was a more than fair billiard-player, but never a champion anywhere. 2. We know nothing of Fuller and Hughes. 3. You can learn tumbling for acrobatic song-and-dance business at John Wood's gymnasium, Nos. 4 and 6 East Twenty-eighth street, this city.

Maud, Toronto.—The only way you could get an engagement would be to apply to some manager in person. As you are a novice, managers would not pay any attention to your letters. St[...] [...]ility business ranges from $10 to $20 per week. We know nothing of the persons you inquire about.

Intimidation, Portland.—The questions cannot be answered accurately, because the votes for Cooper and Smith, which affect the majorities of Tilden and Hayes, have not as yet reached us. In several of the States, such as Iowa, Hayes' *plurality* only has been announced, while being called *majority*.

T. W. McC., San Francisco.—1. Should a player lead before the dealer has discarded, the latter can discard anything he pleases, even the suit led. 2. Clubs being trumps, and the jack of spades the lead, the dealer or any other player not having trump can play a heart or either of the other two suits.

Spencer House, Enterprise.—A is entitled to $30, and B to $10. The latter won as to Ohio only. As to Indiana, it was not necessary for either Hayes or Tilden to have a majority of all the votes cast for the State to go either Republican or Democratic.

Dottie, Columbus.—Unless you can, in our "Amusement Miscellaneous," see his name mentioned in connection with a lecture about to be given, address him at Brooklyn, N. Y., Post-office. If he is announced to lecture somewhere, address him at the place also announced.

Stamps, Philadelphia.—Your best plan would be to apply personally to the manager of one of the theatres in your city. Tell him frankly what you wish, and state that you will do anything and everything honorable that may be required of you.

A. H. M., Kingston.—1. A can build again before taking in his first pile. 2. One partner cannot build or combine for the other without having in his hand a card of the denomination of the build or combination. 3. If A combines to nine, B (his opponent) can build to ten.

M. F. Dillon.—"At a game of five-card cribbage A played a tray, B an ace, D a deuce, E cannot play; A plays an ace, and for which he claims a run of three. I claim that he is not entitled to them. Am I right?"......You are right.

Holder, Allegheny.—1. Hayes' majority was not 10,000 in Pennsylvania. 2. Unless all the votes are included in the computation, it is simply impossible to ascertain whether any one of the candidates has a majority, which is more than half of the whole.

E. B., Freehold.—State the bet if you wish us to decide it. There is no chance for a conflict of decisions, at least by people who are familiar with sporting usage, when the bet is that "Tilden will carry New York State by 30,000 majority."

A. H. W., Boston.—Be kind enough to state what is meant by "Tilden's majority in all the Northern States combined is not so great as Hayes' in Iowa." Iowa is a Northern State in the only sense that any State has ever been called Northern.

J. M. Jr.—Dion Boucicault is the name that the author of "The Shaughraun" is known by, and under that name he transacts all his business. When he first came to America he spelled it Bourcicault.

A. B. C., Warren, R. I.—"What do the following hands count at cribbage? 1. Four threes and a nine. 2. Four sixes and a three. 3. Four sevens and an ace. 4. Four fours and a seven?"......Each hand is worth 24 points.

C. P. M., Steubenville.—Address D. Appleton & Co., or Carlton & Co., this city. Originally Ralph Keeler published it as a sketch in *The Atlantic Monthly*. Mention his name in writing.

Constant Reader, Beloit.—1. Letters addressed to Andrew Gaffney in care of this office will reach him. 2. Charles Melville the agent is not related to James Melville the equestrian.

C. W., Lynn.—Clog, jig and essence dancers receive from $20 per week upwards, according to reputation and ability. We know of no book that teaches essence-dancing.

Z. C. A., Philadelphia.—We have received no intelligence to the effect that the vessel conveying Murray's Circus to the East Indies was lost at sea, and that all on board perished.

W. H., Harrisburg.—As Congress is likely to have a hack at the South Carolina, Florida and Louisiana returns, you had better hold on until we get the "latest correct figures" from that body.

W. N. S., Portland.—1. Have no opinion to offer. 2. Ed. James, 88 Centre street, can furnish it. 3. Both horses have been off the turf for years, and there is no such thing as champion.

J. N. O., Pittsburg.—1. It would be a draw. 2. Washington, D. C., is not a portion of any State, being of the District of Columbia. So far as voting is concerned, it is like Montana or other territories.

Constant Reader.—The man who, being elected Mayor, should live long enough to take his seat. A Mayor and an acting Mayor are two different things, and the latter you have not inquired about.

A. F. W., Brooklyn.—Tilden did not have 30,000 majority in this State. The explanation can be found in any dictionary, or in these columns every week since the October elections.

Constant Reader, Louisiana.—All other votes for Presidential electors, inclusive of those for Cooper and Smith, must be counted against Hayes in Iowa, and against Tilden in Missouri.

A. B. C., North Attleboro.—As between A and C, A could have but one trial to win his bet. That was all he himself contemplated when he offered to bet that he would beat B. C wins.

J. S. B.—"The Shaughraun," either with or without the author in the cast, was never performed in Booth's Theatre, this city.

T. J. M.—If you mean J. K. Emmet, who was formerly a minstrel performer, he is now acting on the dramatic stage in Austria.

D. W. B.—1. A wins. 2. A man who "bets on a sure thing" can never lose, and in ninety-nine cases out of a hundred he will win.

R. A. C., Scranton.—We prefer not to give advice as to what city it would be advisable to open a variety theatre in.

J. E. W.—Patrick Henry entered the House of Burgesses in the Spring of 1775, and was elected Governor of Virginia in 1776.

Constant Reader.—The bill increasing the salary of the President of the United States passed Congress on March 3, 1873.

A. D. B., Vicksburg.—If A called it "threes," B cannot take it with his six. If A called it "six," or did not call it anything, B could take it.

T., Phila.—Being on a horse-race, the bet is subject to the special rules of horse-racing. A dead heat makes a draw of it.

Edna.—It would depend upon your ability as a pianist whether you could get an engagement or not. Your best plan would be to advertise for a situation.

D. E., Riceville.—We never heard of anyone performing the act you name. It might prove attractive. A bone-player, simply as such, could hardly secure an engagement.

A and B.—George Washington was the first President of the United States, "according to the Constitution and the Declaration of Independence."

E. A. G. C., Chattanooga.—Should both parties agree to submit the bet for our decision, we shall endeavor to decide it. No answers by mail.

R. L., Philadelphia.—Your second statement is not much clearer than the first; but from it we should say that it was "no fly," and would recommend you to draw the bet.

J. J., Ottawa.—1. When B and D permitted A to play alone, they waived their ordering up. 2. It is not a standing rule. It is a rule subject to many an exception.

J. N. W., Hartland.—New York City not having been specified, and the tenor of the conversation showing that C meant New York State, J wins.

H. B. C., Binghamton.—There [are] two galleries in Niblo's Garden above the lower floor, called the dress-circle and gallery.

Shortie Attica.—1. Most people will say that the man goes around the squirrel. 2. W. McFarland is residing in Chicago, Ill., and W. A. Rouse is in the West Indies.

G. T. B., Brookline.—Will endeavor to answer your questions in our next issue. Have been too busy to search our files.

Subscriber.—We have not time this week to search our files to answer your questions. Will endeavor to do so in season for our next issue.

R. R. B., Cheboygan.—You win. Tilden did not have 5,000 majority in Indiana, although his *plurality* was more than that.

W. A. R., Simons' Co.—Pedro is always the five-spot. Don't in some places the nine, and in others the ten. It is a game that has no fixed status.

W. M. W., Cairo.—No answers by mail. Letters addressed to all of the parties named, in care of this office, will soonest reach them.

H. O. T.—All of the theatres in this city are supplied with ushers. Apply to the manager of the theatre.

C. H. V., Philadelphia.—As you called it "fours," your antagonist could not touch it with an eight-spot.

G. B. A., Boston.—You win, on the statement submitted. Tilden's majority in this State was not 30,000.

T. J. O. C.—Between the ages of 16 years and 25 years is a good time to learn the trapeze business.

Muck, Wheeling.—It is customary for the dealer at forty-fives to count five for turning up an ace.

G. F. D.—A wins. Maine gave a larger majority than Pennsylvania for Hayes and Wheeler.

A. G. A., Boston.—Visit a publishing-house in Boston, or address Carlton & Co., this city.

Raymond, Denver.—The term "love," as applied to cards, means "no points to score."

H. S. H., Pittsburg.—An Indian is an American, being born in America.

J. C. F.—W. [...] loses. Tilden has not "30,000 majority" in this State.

Inquirer.—C cannot touch the four and the five with his nine-spot.

W. S. C., Chicago.—We have not complete returns of Cooper's vote.

D. E. S., Cohoes.—A loses. Tilden's majority in Indiana was not 5,000.

Grace Como.—All three questions are as to matters of opinion.

J. W. M.—You could not legally marry again in this State.

Bridgeport.—C can take the beg or can deal, at his option.

Reader, Pittsburg.—1. See answer to "M. J. Anderson." 2. At Green-river Station, Wy. Ter., on the U. P. R. R.

Ward.—Messrs. Sheldon of Rochester, and F. Robinson of Fishkill, N. Y.

J. R., Philadelphia.—No answer by mail. Frank Frayne's Rifle Team is performing in England.

Many Readers, Brooklyn.—The late Claude Burroughs, at times, wore natural side-whiskers.

A. V. H., Chicago.—No answers by mail. Jennie Lee is acting in London, Eng., at present.

M. C., Stroudsburg.—Address a letter to Charles Gaylor in care of this office.

C. R. T. B.—Niblo's Garden was burned Sept. 18, 1846, and May 6, 1872.

J. McA.—Three aces never count 19. At raffle-dice they beat 17, but not 6, if the 6 are composed of three deuces.

Old Reader, Buffalo.—The electoral vote will decide, of course. But is it Hayes that has but 184, or Tilden?

Intercolonial.—Any music-dealer can order the songs named for you from some New York house.

J. W. W., Syracuse.—Andrew Johnson was impeached for "high crimes and misdemeanors."

Lilla.—Ladies, to become circus-riders, have to apprentice themselves to some performer.

J. C. H., Albany.—No answers by mail. Address a letter to him in care of this office.

A. C. F., Decatur.—B. wins. Tilden's majority in this State was over 25,000.

Excelsior Club, Baltimore.—He must serve A at once.

F. West.—There is not sufficient in it to warrant its publication.

Canada, London.—We know nothing of the bankers or the lottery.

M. J. Anderson, Pittsburg.—John C. Heenan died on Oct. 25, 1873.

Boxer, Alfred.—You might obtain such an account by advertising for it. We know of no other way.

Temple Jamison, Fairfield.—Ed. James, 88 Centre street, this city, can supply you.

D. H., St. John.—The Almanac for 1873 is out of print.

P. H. G., Alexandria.—It has not yet been set to music.

Old Reader, Louisville.—We know of no such books.

F. W. S., Philadelphia.—58:25, by Captain McGowan.

A. S., Phila.—You win, according to that statement.

Hoboken.—He cannot vote for President anywhere.

J. McD., Orange.—Andrew Johnson *was* impeached.

D. H., Boston.—It does not meet the case properly.

Bulldozed, Minonk.—A is entitled to two points.

A. B., Findlay.—We know nothing of the patent.

G. H. L., Washington.—"John Smith Jr.'s Co."

Ida Leslie.—It is still in care of this office.

M. J. D., Trenton.—It is a matter of taste.

Kirby, Baltimore.—A is out on his low.

R. T., Pawtucket.—It counts as a play.

Wash Blodgett.—Balance due, $2.40.

J. H. West Phila.—It is a draw.

G. W. Cumiskey.—Out of print.

DEATH IN THE THEATRE.

The appalling calamity which took place at the Brooklyn Theatre on the night of Tuesday, Dec. 5, when that house was destroyed by fire, and some three hundred lives were lost, is still the all-absorbing topic here and elsewhere; and it has already afforded the pulpit the opportunity to point a moral, seeing that the disaster occurred in "a play-house," as our pious friends are apt to term the theatre. That it will serve many a similar purpose hereafter may be accepted as true; for, while fires and loss of life are liable to occur in the church as well as in the theatre, but little comment is made when the former is the scene of conflagration or disaster; and yet, by a similar calamity to that which has thrown a gloom over Brooklyn, some two thousand lives were lost during an alarm of fire and subsequent panic in a church in South America a few years ago. There is danger in every crowded assemblage, be it in church, school-house, or in any other place of public resort; but the danger is always greater from panic than from the first cause of the alarm. True, there is better opportunity offered in a theatre for the spread of a fire than there would be in a church, owing to the combustible nature of the material used in the former, and that is the principal reason why the utmost precaution should be taken to guard against fire. There seems to be no doubt as to the origin of the Brooklyn conflagration; the evidence points to it as commencing about one of the border lights in the flies, or rather in the upper portion of the house directly over the stage. It appears, according to the testimony of a gentleman conversant with the theatre and its affairs, that this was not the first fire that originated from the border-lights; he says that he was on the stage about three weeks ago, when "The Long Strike" was being performed, at which time the rubber connection of the border-lights in the third entrance caught fire, but the gas was shut off at once; if it had touched one of the borders, then a terrible disaster would have followed. He also states that he was in the gallery on the second night John E. Owens played in "Our Boys," and that there was an alarm of fire on that occasion. And yet, admonished as the management should have been by these alarms and narrow escapes, we have yet to learn that there was any means at hand for the suppression of fire. We hear nothing about hose and fire-plugs being in readiness. Had these auxiliaries been at hand, and used, the fire would have been subdued at once; there would have been no conflagration, and but little loss of life! A single hydrant and one length of hose, properly used, would have prevented this dreadful catastrophe. The previous instances of fire on the stage of the Brooklyn Theatre should have been warning enough for the managers. They should have immediately provided fire-hose and fire-plugs, and placed them at such points where they could have been put in operation at the very first symptom of danger. Why was this not done? Why were people permitted to risk their lives in such a tinder-box? For the rapidity with which the flames spread from stage to auditorium, from roof to foundation, shows it to have been a death-trap of the most fearful character. The people of Brooklyn had confidence in the management of the theatre; they believed them to be careful, cautious men, and night after night they placed their lives in the keeping of those men, to find, when it was too late, alas! that their confidence had been misplaced, that the house was but little better than a powder-magazine, and that it required but a single brand to sweep the structure with a whirlwind of flame, and to consign those within it to a terrible death. Let no man's position or wealth serve to shield him from public condemnation, if he is blamable in this matter. Let the responsibility of this horror be traced to where it belongs. There has been culpable negligence somewhere, and it is the duty of the jury of investigation to trace it out. Accidents are liable to occur to everyone. It may have been a defect in the gas-jet, or some break along the border, which started the fire. One of the fly-men is said to have attempted to dislodge the burning article, and therein the man did but his duty; what followed was not his fault. Water should at once have been thrown upon the incipient blaze; but there was no water! Or, if there was any, it was not applied. There was plenty of time to start the water had there been any at hand, for the performers upon the stage had time after the first alarm to address the audience and request them to keep their seats. This well-intended advice might have been made serviceable if hose and water had been procurable. The watchman of the building testified that when Mrs. Conway managed the theatre *a fire-hose was kept attached to a hydrant*; he, the watchman, was then in the habit of stretching the hose every night and preparing it for use in case of a fire; Mrs. Conway *had pails full of water constantly at hand*; when he was hired by Shook & Palmer *the hose was not to be seen*; he saw hose of two sizes on the stage near the door, but could not say whether or not either was fire-hose; *he had never seen hose attached to the hydrant since he was employed by Shook & Palmer.* From this important evidence it appears that the loved and lamented Mrs. Conway took every precaution to guard against fire, and provided the most efficient means for the extinguishment of the flames should a fire occur. Why was not this humane custom adhered to by the new management?

And here it may be proper to remark that the want of necessary means to subdue a fire at the Brooklyn Theatre is not to be taken as an indication of the condition of all theatres. On the contrary, the majority have hose and plugs not only upon the stage, but in other parts of the house as well; and these are kept in readiness for use at a moment's warning. Those that have them not will now be compelled to get them. Boards of inspection will now go the rounds of the theatres, and make their customary reports, and the machinery of the law will be set to work to discover wherein and by whom the fire-laws have been violated and set at defiance; and we shall hear a great deal about increasing the means of ingress and egress of our theatres; and the danger of building theatres within other buildings will be sagely hinted at; and there may be a word or two said on the subject of adding to the number of stairways leading to and from the galleries of places of amusement; but how far such suggestions may be adopted, how far the majesty of the law may be brought into play, and how far other measures for the protection of the gods of the gallery may be carried out, we shall not attempt to predict. The patrons of the gallery of the Brooklyn Theatre were the greatest sufferers by the fire at that house, either through want of adequate means of exit, or through partial suffocation from smoke ere they could descend the stairway. Hereafter let no place of amusement be without a good supply of water and hose. These carry safety with them, and where they are kept in serviceable order there need be no fear of another conflagration, or of death in the theatre.

We are again anxiously awaiting the reappearance of that retired seaman who is fashioning a miniature ship for us. Regularly as the holidays draw near, *he* draws near; and just as regularly gets three dollars from us to enable him to "rig her." We begin to think that he means to rig *us*. We have never complained, but it seems to us that he is a long while building the ship, and by this time he must have accumulated rigging enough *for six* ships. "Why comes he not again?"

Theatricals were a trifle flat last week, the calamity at the Brooklyn Theatre having the effect to intimidate people and prevent them visiting places of public resort. And yet at no time has there been less danger than the present, for every precaution is taken by managers and officials to prevent a repetition of the Brooklyn terror, and safeguards are placed wherever there is a possibility of fire taking place.

As usual, managers and performers in every part of the country were the first to move in behalf of the distressed families of the victims of the Brooklyn Theatre conflagration, and announcements are already made of entertainments to be given at many of the most prominent dramatic and variety theatres in this city and in other places, the proceeds to be devoted to the relief of those who are now mourning the loss of the ones who were their sole comfort and support in life.

The political papers unite in saying that A. H. Stephens weighs more than he formerly weighed. Jim wants to know what it is he weighs, and whether he is in the grocery business or coal trade.

He was deformed, and had an impediment in his stand-up. He was described as a plain sort of body. "Yes," quietly remarked "Our Jim;" "an inclined plane."

Those enterprising hatters who added so largely to their stock in trade pending the Presidential election show symptoms of insanity as they gaze upon the large stocks of headwear which venture some men were expected to liquidate their bets with. We never felt so sorry for a people as we have felt for them.

In view of the fact that the baseball League is run in the interest of the great and growing West, it is not improbable that there will be an early rising in the East, with the view of reviving the "lost cause" in this direction.

Several States have improved upon the old method of doing things, and where one set of electors used to satisfy them they now send two sets. Another evidence of the benefits accruing from the Centennial Exhibition.

Mrs. Calhoskey declares that the Irish are always stirring up fights. She says, just as the Presidential question was being quietly settled, up jumps one O'Regon, and then the trouble commenced.

Owing to the dull times, economical parents are discountenancing the use of long stockings this Christmas! This is a movement detrimental to the health and happiness of children.

"Full returns of the election" do not possess the same interest now that they did a short time ago. Which goes to show how a body can get used to *anything*!

Soup societies are now in order. They are not composed *entirely* of those members of the theatrical profession who began at the lowest round of the ladder.

It would be unwise to persist in bobbing for clams when the mercury is below zero. A little thought would suffice to show the folly of such action.

And now that the League has rubbed out New York and Philadelphia, the West will have a majority of two on joint ballot. Counting-out is the rage just now.

Every man can manufacture his own ice by filling a tub with water, and letting it stand out all night. Ice companies will not thank us for this.

Truly, "The Two Orphans" has been the indirect means of increasing the number of orphans in Brooklyn.

From our correspondents we learn that the Brooklyn calamity has interfered with theatricals everywhere.

The League Professionals have just finished their last game by *putting out* the Mutuals and the Athletics.

Why don't the two Governors of South Carolina settle their little game by playing double or *quits*?

NEWS OF THE WEEK BOILED DOWN.

*** On Dec. 4: In the United States House of Representatives, which assembled to-day, a resolution for the appointment of Southern investigating committees was adopted......The bust of Horace Greeley was unveiled in Greenwood Cemetery, Long Island, with a presentation address by Wm. H. Bodwell, an address of acceptance by Bayard Taylor, and a poem by E. C. Stedman......Foreign dispatches stated that an insurrectionary movement had broken out in Bulgaria and Armenia; that Russia is about to send 150,000 troops through Roumania to the Danube; that Montenegro had refused Russia's peace propositions, though promised a cession of territory; that nearly all the Turkish troops have left Bosnia and Herzegovina, the Porte not being disposed to resist Austria's occupation of those provinces in the event of war; that general surprise was felt at an address presented to the Czar by the American Minister expressing the sympathy of the United States for the Czar and his Eastern policy; that the resignation of the French Ministers had been accepted by President McMahon, who had requested the Duke d'Audiffret-Pasquiere to undertake the formation of a Cabinet; that there is a revolution in Entre Rios and in the Provinces, Argentine Republic, S. A., and Buenos Ayres is in a state of siege; that the Cabinet had voted against the participation of Germany in the French Exposition of 1878; that the condition of the people in the Sholapore district, India, remained unchanged, there is much distress in Madras, and the cholera had appeared in Bombay; that the British troop-ship St. Lawrence, with soldiers for Cape Town, had been wrecked off the coast of Africa, all those on board being saved, but large quantities of military stores wrecked; and that a steamer had arrived at Havana, Cuba, with 500 soldiers and $500,000 in gold......John Lee Powell, sentenced to twenty years' imprisonment for attempting to wreck a railroad train, was stated to have committed suicide Dec. 3, in the Connecticut State-prison, upon hearing that his wife had applied for a divorce......James Long and James Cooper were reported to have been drowned at Bracebridge, Ont......During an affray at Warner, N. H., Clarence Hurd was fatally and W. L. George and Henry Jepson were seriously wounded......Jefferson Verrill and Luther Thurton were drowned while skating at Lewiston, Me......Henry Hansen shot himself, perhaps fatally, at West Orange, N. J......John Murphy died at Greenpoint, L. I., from injuries caused by falling from a scaffolding...Frank Happe was drowned at Harlem, N. Y.

*** Dec. 5: The vote of Louisiana was declared for Hayes by 3,500 majority, the Republicans having 24 majority in the Legislature and 4 out of 6 Congressmen......Gov. Chamberlain was declared re-elected in South Carolina by 3,000 majority, and Wade Hampton said in a speech that he (Hampton) would be Governor or the State would have a military executive......President Grant submitted his eighth annual message to Congress......The Senate adopted Mr. Edmunds' resolution directing that inquiry be made into the recent elections in certain Southern States......At San Francisco, Cal., H. H. Granice, who killed Edward Madden two years ago, was found guilty of murder in the first degree......Geo. Waters, colored, stabbed and killed William Giles, also colored, at Baltimore, Md......It was cabled that a new Anglo-American extradition has been negotiated, and Brent the forger has been rearrested; that the Turks threaten to revictual Nicsic by force; that Prince Bismarck spoke in Parliament on the Eastern question, again declaring that Germany will remain neutral; and that the Duke d'Audiffret-Pasquier had declined the invitation to form a new French Ministry......The Atlanta and Richmond Airline R. R. was sold at public auction, and purchased by the bondholders for $1,600,000......Bill Thompson, the murderer of Sheriff C. B. Whitney, in 1873, was placed in the Kansas State Penitentiary......John J. Seaman of Ridgewood, L. I., was reported to have hanged himself on the 4th......Bill Connolly, the hotel thief, aged 63, was sent from this city to prison for four years and six months......Jacob C. Kunkle was killed by the fall of a telegraph pole at Harrisburg, Pa......Losses by fire: Sadler, Lee & Co., Griffith Bros., and other firms, at Indianapolis, Ind.—loss $65,000; Waterbury & Peabody's brewery, Hudson, N. Y.—loss $20,000; David Batchelder's residence and barns, at North Reading, Mass.—loss $10,000; the Methodist Church at Windsorville, Ct.—loss $4,000......The Brooklyn (N. Y.) Theatre was destroyed by fire, over three hundred lives being lost.

*** Dec. 6: The Democratic House, in session at Carolina Hall, Columbia, S. C., secured the constitutional quorum of 63, holding certificates from the Board of Canvassers, and the Supreme Court decided said house to be the legal House of Representatives......Ernst Wagner of this city committed suicide by shooting......Florida was declared for Hayes by 930 majority......The Electoral Colleges met, there being no break in any delegation......The remains of Baron De Palm were cremated at Washington, Pa......It was announced per cable that the Russian War Office will not permit correspondents to join the army of occupation until it has crossed the frontier; that the Roumanian Government had refused to allow the transmission by telegraph of political messages since the 5th; that the Grand Duke Nicholas had assumed command of the active Russian army at Kischineff; that, if the Powers propose at the conference other questions than the occupation of Turkish territory, Russia will accept them; and that a serious insurrection had broken out in the southern and western provinces of Japan, several towns and villages being seized, and the local and military authorities assassinated.

*** Dec. 7: Governor Chamberlain was inaugurated in South Carolina......Bills relative to changes in electoral method were introduced in both houses of the United States Congress......John Kelly succeeded Andrew H. Green as Comptroller of the city of New York......Foreign telegrams stated that large orders for arms and ammunition have been given by Servia and Roumania; that Russian officers in the Servian army who have been on furlough are to return at once to their regiments; that a panic had seized the people of the towns on the Danube, in Roumania, many families having fled for fear of invasion by the Turks; that the Roumanian Government had ordered 80,000 Chassepot rifles and the necessary ammunition from a Belgian firm; that Montenegro had consented to supply Nipsic with two months' provisions for 3,000 persons; that much patriotic excitement prevails throughout Turkey, and some of the best families were enlisting voluntarily; that the Commanders of the Southern Army in Russia had received orders to be ready to cross the Pruth into Roumania, where trains have been engaged to transport troops to the Danube; and that Cardinal Simeoni took the oath of allegiance to the Pope, and assumed the office of Secretary of State......The body of Mrs. Frederick Herson was found in her room, at the Evelyn House, Malden, Mass. Her husband could not be found......Losses by fire: Cake's Alaska Colliery, at Tamaqua, Pa.—loss $25,000; A. T. Fletchers & Co.'s store, this city—loss about $6,000, covered by insurance; a tenement-house at Florence, Mass.—loss $3,000, insurance $1,000......William Fahey was run over and killed at a railroad-crossing in Milford, Mass......Henry Roberts lost his life in like manner near West Elizabeth, N. J......Johann Adam Fuchs of this city was fatally stabbed by Anton Heilberger.

*** Dec. 8: Foreign telegrams announced that a conspiracy to depose the Sultan of Turkey was discovered on the night of the 5th, the conspirators (six of whom were found in disguise in the palace itself) having planned to carry off ex-Sultan Murad in a steamer to Athens, then proclaim that Murad had recovered his reason, and that, consequently, Sultan Hamid was a usurper; that the Roumanian Chamber of Deputies voted $200,000 for the maintenance of the concentrated army until the end of the year; that a large meeting, presided over by the Duke of Westminster, was held at St. James' Hall, London, Eng., the object being to oppose the British Government's pro-Turkish policy; that the meeting was advertised by several prominent personages, among them being Mr. Gladstone, who charged Lord Beaconsfield with being personally responsible for the Government's position, declared that Ottoman supremacy should be abolished throughout the insurgent provinces, and that he regarded foreign intervention indispensable, eulogized the Czar and the Russian people, and said that England ought to loyally participate in the liberation of the East; that an allusion in a recent speech of Prince Bismarck to "those whose acts might menace Austria" is regarded at Rome as addressed directly to Italy; that the Greek Government has declined the services of many Greek residents of Russia who have offered through Consuls to return to Greece in order to fight against the Turks; and that the new Greek Ministry was formed because of the defeat in the Chamber of Deputies of the proposed increase of taxes for war purposes...While testing a new boiler which he had invented, J. H. Mills of Salem, Mass., was fatally injured, and Messrs. Winslow and Rogers were seriously wounded by its explosion......Frederick Hersome, whose wife died under suspicious circumstances at Malden, Mass., was held in $35,000 for examination......It was reported that on the 7th, at Rondout, N. Y., A. P. Wilson, aged 74, was accidentally shot and killed......Losses by fire: T. O'Shea's tannery, at Peabody, Mass.—loss $15,000, partially insured; the canal-propeller New York, at Philadelphia, Pa.—loss $15,000; the Adelphi Theatre, Albany, N. Y.—loss $5,000, fully insured; the Russell Mills storehouse, at Chittonville, Mass.—loss $4,000......The Pension Bill passed the U. S. House of Representatives.

*** Dec 9: The bodies of one hundred and one of the victims of the Brooklyn Theatre fire were buried in one grave in Greenwood Cemetery......A terrific storm of wind visited this city and other portions of the Atlantic coast, the violence of the wind, which reached a velocity of seventy miles an hour, causing considerable damage to shipping and other property. A man named Edward Looney lost his life by the fall of a grain-elevator tower in course of erection in this city......Judge White of Florida ordered the Board of State Canvassers to show cause why they should not be committed for contempt......At Watertown, N. Y., the following burglars were sentenced to prison for the terms set opposite their names: Edward Holmes, 8 years 6 months; Wm. Grey Jr. and Wm. Kane, each 6 years 6 months; Wm. Perkins, 3 years 6 months; — Klock, 2 years 6 months......Capt. P. G. Autrye, French Centennial Commissioner, arrested at Philadelphia for slander, was discharged......It was stated that, by the capsizing of a skiff, in which ten persons were on their way to a dance, on the night of the 8th, the two Misses Campbell, Miss Choates, and James Gregory were drowned near Olmstead, Ky......During a gale of snow two trains ran into each other near Attica, N. Y., and an unknown man was burned in the fire which consumed four of the cars......It was cabled that a fresh war tax of fifteen piastres has been levied on every male between five and sixty years old in Turkey; that, in a circular addressed to the representatives of the Porte abroad, the Turkish Minister of Foreign Affairs says that Turkey's attitude of moderation was the surest guarantee for the introduction of reforms, and therefore Russian armaments and Russian occupations are unjustified; that, while not opposing the passage of the Russian troops through her territory, the Roumanian Government will formally protest against such breach of neutrality; that the political situation in France was considered serious, the President being in direct conflict with the Left; that a motion of confidence in the new Greek Ministry was rejected by a vote of 85 to 57; and that the British Parliament was prorogued until Feb. 8.....President Lerdo and Cabinet were stated to have been captured near the City of Mexico, Gen. Escobedo and several others being shot; also that Monterey and Saltillo had declared in favor of Iglesias, and surrendered...At St. Joseph, Mo., John Lawrence was sentenced to be hanged April 20 next for the murder of his father......At Amsterdam, N. Y., Mr. Manlon and his little child were killed while trying to escape from his house, the roof having been blown off by the storm......Steamboat navigation on the Hudson above Rondout, N. Y., was closed by ice.....Mary A. McDermott of this city was fatally injured by a fall......Wm. Petersen, aged 40, also of this city, committed suicide by taking laudanum......John Volmer was cut in two by a train of cars at Morrisania, N. Y......Losses by fire: the Drew Mansion, occupied by R. B. Emery, near Newark, N. J.—loss $30,000, partially insured; Oddfellows' Hall and several other buildings in Renova, Pa.—loss $20,000; Wm. Flaccus & Co.'s tannery, at Pittsburg, Pa.—loss heavy; the Labelle Steel Works, at Allegheny, Pa.; eighteen business-houses at Chicago Junction, O.; a tenement-house at Paterson, N. J.—loss $7,000, insured for $1,000; John Loyster's barn, at Lyons' Farms, N. J., together with seven horses—loss $3,000......John Keyser, a burglar, was fatally shot by John Greacen Jr. at Rye, N. Y......In a railroad collision, caused by the negligence of a switchman, Express-messenger Benj. Woodworth of Utica, N. Y., was burned to death, and Geo. W. Douglass and James Vaughan were seriously injured.

*** Dec. 10: A telegram from Columbia, S. C., stated that ten colored men, who had been arrested and were on their way to jail, were shot to death by armed whites in Abbeville County......It was learned that, during the storm on the 9th, the schooners Harry Elliott and Fanny Blevin were wrecked on the Long Island shore, Capt. Butler, his wife and child, and the mate of the former, and James Halleck and another of the crew of the latter losing their lives......George Grinnet, aged forty, a tramp, was found frozen to death on a door-step in this city......John McCarthy, also residing here, died from injuries received by a fall......Henry Liebels of Brooklyn, aged sixty, committed suicide by shooting......The steamer Big Foot struck a snag and sank near Eufaula, Ala......Three miners lost their lives through the burning of a building at the mouth of a coal-shaft near Calhoun, Mo.....Foreign dispatches stated that the news from Constantinople, Turkey, was more favorable than for some time; that the Marquis of Salisbury proposes to give Turkey a year in which to carry out the reforms; that perfect harmony of views was understood to prevail between him and General Ignatieff; that the Czar had given the British Ambassador renewed assurances that, if occupation should prove indispensable, it will be only temporary; that the typhus-fever has become epidemic at Warsaw, Russia, and the removal of the troops is necessary; that a continuation of the war between Egypt and Abyssinia is certain; that the Council-general of the Department of the Seine, France, has passed a resolution in favor of complete amnesty; that a movement ostensibly originated by the Globe Telegraph and Trust Company, for the making of a joint-purse arrangement between Direct and Anglo American cable companies is on foot in London, Eng.; that the law making education obligatory has passed the Spanish Cortes; and that it is thought there will be no difficulty in keeping up the supply of grain in Bombay, India, and it is possible there will be no cases of actual want in Shelapore......A fire which originated in a stable in the rear of Belden's Hotel, at Burlington, N. J., destroyed over thirty buildings, making homeless upward of forty families. It was the work of an incendiary. A lady named Rogers, aged 82, was frightened to death. Other fires: John Trickey's barn, together with six horses, thirteen head of cattle, etc., at Watertown, Mass.—loss $10,000, partially insured; Col. C. G. Atwood's residence at West Roxbury, Mass.—loss $6,500, insurance $5,000; John L. Bliss' residence at Pawtucket, R. I.—loss $3,000, insured for $1,600......A wagon load (about 600 pounds) of nitroglycerine exploded near Petrolia, Pa., killing Daniel Smith and Mr. Humphreys, and blowing the wagon and horses to atoms......Benjamin Cilley of Fremont, N. H., was suffocated by coal-gas.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

BURROUGHS, Claude De Blenau—Actor, and brother of W. F. Burroughs. (See "Burning of Brooklyn Theatre")—Brooklyn, N. Y., Dec. 5, aged 28.

BONNAFFON, Sylvester—A drygoods merchant, and one of the stockholders of the Arch-street Theatre, Philadelphia—there, Dec. 5.

BACON, Richard W.—Established himself in business in Philadelphia as early as 1840—there, Dec. 4, aged 65.

CHRISTIE, Hon. Daniel M.—Long identified with the railroad and banking interests of New Hampshire, and for twenty-five years had been foremost as a lawyer in that State—Dover, N. H., Dec. 8, aged 86.

CORNELIA, Sister Mary—Of the order of R. C. Sisters of Charity, and founder of that branch of it attached to St. Gabriel's Church, this city. She was among the earliest members of the Order, having entered it forty-two years ago as a pupil of Mother Seaton. She inspired reverence wherever she moved—this city, Dec. 8, aged about 54.

CHRISTOPHER, Captain W. H.—Of Orange Junction, N. J.—there, Dec. 8, aged 69.

CLARK, Thomas W.—Chief-engineer of the steamship Indiana. Accidentally killed on that vessel, Nov. 25, while at sea.

COLLINS, William H.—Of Nassau Lodge, No. 536, F. A. M.—Brooklyn, N. Y., Dec. 8, aged 27. His brother, Daniel F. Collins, who was among the victims of the Brooklyn Theatre fire, Dec. 5, was buried on the same day as William H.

DONNELLY, William—Journalist, and for a dozen years past connected with the newspapers of this city and Brooklyn. Lost his life at the burning of the Brooklyn Theatre, Dec. 5.

ESLER, Henry—A soldier of the War of 1812, and for forty-eight years in the employ of the Knickerbocker Fire-insurance Company—this city, Dec. 9, aged 88.

FRANKISH, Dr. William H. K.—Reputed to have lost his life by the burning of the Brooklyn, N. Y., Theatre, Dec. 5. He was formerly a physician in Philadelphia.

FRIOFER, Charles S.—Sergeant of the Fourteenth District Police, Philadelphia—that city, Dec. 4, aged 39.

FULTON, Rev. Edwin F.—A son of W. H. Fulton of the firm of W. H. Fulton & Son, Philadelphia—that city, Dec. 7, aged 30.

GARRETY, James S.—Father of Plymon S. Garrety, assistant agent of the Amy Stone Dramatic Troupe. He was a member of Typographical Union No. 6, and had for many years been a compositor on *The Tribune* of this city, but latterly had worked upon *The Sun*. He was a brother-in-law of Mrs. Amy Stone—this city, about Dec. 2.

HUDDELL, Hon. Levi—A native of Saratoga County, a graduate of Union College, and editor of *The Ontario Messenger*. In 1833 he was appointed Attorney-general of New York State, and in 1841 was elected to the Legislature. In 1844 he removed to Wisconsin, and in 1853 he was elected Chief-justice of the Supreme Court of that State. Subsequently he served in the State Legislature, and was U. S. Attorney for the Milwaukee District—Milwaukee, Wis., Dec. 9, aged 68.

HAND, Mr.—Journalist, and employed on the New York and Brooklyn papers. Perished in the conflagration of the Brooklyn Theatre, Dec. 5.

JEWELL, Leonard.—An old drygoods merchant in Philadelphia, having removed to that city from Winchester, Va.—Philadelphia, Dec. 3, aged 84.

LEWARS, James E.—Of the firm of J. E. Lewars & Co., Philadelphia—there, Dec. 8, aged 27.

MURDOCH, H. S.—Actor, whose family name was Henry Stark Hitchcock. He was a nephew of James E. Murdoch and Samuel K. Murdoch. (See "Burning of Brooklyn Theatre")—Brooklyn, N. Y., Dec. 5, aged 31.

MOFFETT, Dr. Richard—Of Philadelphia—there, Dec. 4, aged 37.

MACKAY, Stephen K.—Physician of Newburg, N. Y.—there, Dec. 8, aged 50.

PARKER, Sarah—Widow of the well-known James Parker of this city—here, Dec. 7, aged 86.

RICHARDSON, Mrs. O. D.—Widow of ex-Governor Richardson of Nebraska. His death, which occurred but two or three days before, was recorded last week in these columns—Omaha, Neb., Dec. 4.

STORCH, Frederick.—He was proprietor of the Metropolitan Hotel, near the Centennial Grounds, and of three or four restaurants in Philadelphia—there, Dec. 4, aged 38.

WEIR, Brevet-colonel Thomas B.—Of the Seventh Cavalry, which was the late Gen. Custer's regiment. He had served with that officer against Sitting Bull, and the hardships of that campaign having impaired his health, a few months ago he was assigned to the recruiting-depot in Hudson street, this city. He was a graduate of Michigan University, and at the outbreak of the Civil War entered the U. S. Army as an officer of the Third Michigan Cavalry—this city, Dec. 9, aged 38.

WEBB, Captain Watson—A son of General James Watson Webb. He had served in the U. S. Army, and had attained to the rank of captain—Oakland, Cal., Dec. 4.

WARNER, Sarah Loring McKaye—Wife of Dr. L. T. Warner, and daughter of James McKaye—this city, Dec. 3.

WILLIAMSON, Rev. J. D.—Formerly pastor of Messiah Universalist Church, Philadelphia—that city, recently.

WEINBERG, Lewis H.—Of the firm of L. H. Weinberg & Bros., Philadelphia—that city, Dec. 8, aged 27.

YARD, Edmund J.—Ad old real-estate agent in Philadelphia—there, Dec. 5, aged 83.

McLAUGHLIN MASTERS MURPHY.

The wrestling contest between Col. J. H. McLaughlin, champion, and "Charles Murphy," a man new to the public, collar-and-elbow holds, best two out of three fair back falls, was the attraction at Harry Hill's Variety Theatre, this city, on Thursday afternoon, Dec. 7, and it sufficed to draw together a larger audience than seating accommodation was provided for. Prior to the appearance of the wrestlers, shortly past 4 o'clock, the usual variety performance was given, closing with a slashing set-to between those pugilistic game-cocks, so often pitted against each other—Jim Kelly and Seddons' Mouse—which greatly pleased the spectators. When the contestants in the principal event of the day stepped upon the stage the disparity in their relative size was very apparent and generally remarked, while those who were aware of McLaughlin's great strength and science felt more than ever convinced that his triumph was certain. And in this they were not mistaken, although it must be admitted that "Murphy" made a harder fight of it than the lookers-on gave him credit for being able to. He was several inches less in stature than the champion, and about sixty pounds the lighter of the two; but he was strongly made, and gave evidence of the possession of considerable skill. Ill-mated as they were, it, of course, was Murphy's policy to act mainly on the defensive, and to those tactics he closely adhered throughout. He was very watchful, and repeatedly got out of danger in a manner which called forth the hearty applause of the audience; but the superior weight and muscle of his towering opponent were too much for him to bear up against, and at the end of about twenty-three minutes he was laid flat on his back by means of a well-executed grapevine-lock. After a resting-spell of over fifteen minutes, during which the auditors were at liberty to refresh themselves inwardly, they came on again, and this time they tugged away at each other for more than a half hour (inclusive of several short "breathers"), when Murphy again found himself flattened out and his adversary playing the role of the conquering hero. Both victor and vanquished were applauded to the echo at the close. Had it not been for the fact that early in the contest the Colonel had his foot badly wrenched in a fall in which he was undermost, but which was pronounced unfair, the struggle would probably not have lasted so long. He complained of pain during the evening, but expected that all would be right again in season for his coming encounter with James Owens of Vermont, which is to take place in Boston, Mass., during the present week. Harry Hill officiated as referee in the match on the 7th.

SKATING.

There was excellent skating at the Capitoline Lake, Brooklyn, every day last week, though on Saturday the intense cold and the blustering wind which prevailed marred the sport considerably. This week, too, there will be skating there, as the cold "snap" of Saturday strengthened the ice sufficiently to admit of the horse-plows being used to clear off the snow.

At Prospect Park the ball will doubtless be run up on Tuesday if the snow can be cleared off. The skating-house is not quite finished, but it is inclosed enough to afford some convenience for skaters. The Union Pond will also be opened this week. The large lake at Prospect Park will be cleared to-day—Tuesday—for skating purposes, and skating will be in order there until the skating-house is completed, when the skating will be limited to the inner lakes.

ICE-BOATING.

The severe weather of Saturday and Sunday closed the Hudson River, and all the way up from Poughkeepsie a clear field of ice covered the river's surface. By Christmas, if not sooner, it is expected that the ice-boat season on the Hudson will be inaugurated. The Hudson Association are getting their boats in readiness, and, with so fine a field for their regattas as is promised, an unusual "time" is anticipated. Nine miles in eight minutes is the best recorded time, and it is said that the new boats of this season will beat it.

The Prospect Park (Brooklyn) Ice-boat Club opened the season's sport Dec. 6, when the champion of the Park Lake—the Lady of the Lake—was launched, some splendid sailing being enjoyed. This week it is expected that the opening regatta will take place, when the other boats of the club will take the ice—the Laura, the Captain, the Fly Away and the Icicle.

Unmindful of the biting cold and the terrible windstorm which prevailed on Dec. 9, elevens representing Yale and Columbia Colleges played a match at football at Hoboken, N. J. Yale was the victor by two goals to nothing, the third inning being unproductive of anything favorable to either side up to the time when game was called. The opposing sides were made up as follows: Yale—E. N. Baker (captain), O. D. Thompson and W. J. Bigelow, backs; W. D. Hatch and W. C. Camp, half-backs; C. C. Camp, N. W. Walker, W. V. Dowser, G. H. Clark, R. Wurts and W. H. Taylor, rushers. Columbia—W. H. Bradford and W. F. Morgan, backs; G. M. Hammond and W. H. Ward, half-backs; E. W. Price (captain), W. E. Hildreth, J. W. Pryor, E. M. Train, E. D. Weeks, C. D. H. Brower and H. F. Morewood, forwards.

THE GREAT TRAGEDY.

CONTINUED FROM FIFTH PAGE.

BURIAL OF THE DEAD.

Saturday, Dec. 9, was a day of general mourning in Brooklyn. Flags hung at half-mast, the public buildings were draped in mourning, stores were closed, and business generally was suspended. The joint committee having charge of the obsequies concluded that the remains of the unidentified should be buried together in the plot on Battle Hill, Greenwood; also of such of the identified whose friends were unable to bear the expenses of their interment. After all the preliminaries had been arranged, the Mayor issued the following:

PROCLAMATION BY THE MAYOR.

Mayor's Office, City Hall, Brooklyn, N. Y., Dec. 8, 1876.

To the People of Brooklyn:

The interment in Greenwood Cemetery by the city authorities of the remains of those who perished on the night of the 5th of December in the fire at the Brooklyn Theatre will take place on Saturday, the 9th of December.

At 12 o'clock on that day the funeral procession will be formed on Schermerhorn street, right resting on Flatbush avenue, and will move at 1 o'clock P. M. in the following order:

1. Police.
2. Clergymen.
3. Hearses and other vehicles containing the bodies of the dead, escorted by the militia, under command of Major-general Thomas S. Dakin.
4. Relatives and friends of the deceased, who will present themselves in carriages.
5. Officials.

It is not expected that any of the relatives or friends will desire to join the procession on foot. It is recommended that those who wish to attend the ceremonies and pay their last respects to their dead relatives and friends repair directly to the plot selected for the burial on Battle Hill, in Greenwood Cemetery, and there await the arrival of the funeral procession.

The route of the procession will be: Starting from the junction of Flatbush avenue and Schermerhorn street, through Flatbush avenue to Sixth avenue, Sixth avenue to Third street, Third street to Fourth avenue, Fourth avenue to Twenty-fifth street, Twenty-fifth street to the entrance of the Cemetery, and thence to Battle Hill.

Appropriate services will be held at the grave.

I recommend that my fellow-citizens close their respective places of business from one o'clock to five o'clock P. M. on Saturday, and that they relinquish their customary employments in respect to the dead, and to those who, through this sudden and terrible affliction, are bowed down with grief and sorrow.

FREDERICK A. SCHROEDER, Mayor.

The joint committee of Brooklyn Aldermen and Supervisors met on Saturday to make the final arrangements for the large funeral. Supervisor Harmon reported that there were seventy-six unrecognized bodies, all of which would be buried in the plot at Greenwood, and that the number of those recognized but not removed was twenty-five. The expenses of fifteen separate burials were also borne by the city. The remains at the Morgue and Old Market were placed in imitation rosewood coffins, and, taken in hearses and draped express wagons, escorted as indicated in the Mayor's proclamation, to the cemetery, which was reached about 3 o'clock P. M. On Battle Hill, which rises to the left and about 150 yards from the funeral entrance, a large circular trench had been dug, in which the coffins were deposited in two rows, with the heads towards the middle of the circle. While the coffins were being lowered the singing societies sang Franz Abt's "Rest." The Rev. Dr. Parker of the Primitive Methodist Church, on Park avenue, then read a portion of the Episcopal service, and the Rev. Dr. Putnam delivered an address. Rev. Mr. Odell pronounced the benediction, the singing societies then sang "Abenlied," by Kuhnan, and the assemblage dispersed.

The number of private funerals in Brooklyn since Thursday has perpetuated the gloom which fell upon the citizens when the news of the calamity was first revealed.

THE OBSEQUIES OF THE TWO ACTORS.

The bodies of Claude Burroughs and Henry S. Murdoch lay in state all day Saturday in Irving Hall. The remains, encased in elegant rosewood caskets, heavily mounted with silver, were placed in the centre of the hall, side by side. The plates upon the coffins read as follows:

HENRY S. HITCHCOCK,
Died December 5, 1876.
Aged 31 years.

CLAUDE DE BLENAU BURROUGHS,
Born August 12, 1848.
Died December 5, 1876.

The hall was heavily draped. A heavy, broad band of black, with a white stripe near the edge and a white fringe, ran all around the gallery. From the centre of the ceiling, directly over the bodies, long and broad streamers of black depended, which were gracefully festooned to all sides of the hall. On the wall at the back of the hall were also streamers of black.

The floral decorations were profuse and elegant. Upon each casket lay a wreath of immortelles, with the words "Our Friend," presented by Mr. and Mrs. Charles R. Thorne Jr.; also an elegant cross of white roses and camelias upon each casket. Encircling the two bodies was a large wreath of elegant flowers, which was presented by the two companies of the Union-square and Brooklyn Theatres. Just back of the coffins were two large pieces, the one a scroll, composed of white roses, camelias, tuberoses and green leaves, with the word "Arcadian" in purple flowers. This was presented by a number of the former members of the Arcadian Club, who were the personal friends and associates of Mr. Burroughs; the other piece was a pillow made of blushroses and camelias, with green leaves, presented by the Benevolent Protective Order of Elks. The piece had the letters "B. P. O. E." in purple letters.

The bodies remained in Irving Hall, under the guard of some of the ushers who had been selected to attend at the church, until they were removed to the Church of the Transfiguration (the Little Church Around the Corner), in East Twenty-ninth street, for the funeral ceremonies at two o'clock P. M. on Sunday, Dec. 9. The following gentlemen had been selected to act as pallbearers and ushers: The pallbearers were Lawrence Barrett, E. L. Davenport, J. H. Stoddart, F. B. Warde, E. Lamb, H. F. Daly, H. B. Phillips, James O'Neill, John Parselle, H. W. Montgomery, W. E. Sheridan, Fred Robinson, F. F. Mackay, H. C. Jarrett and W. E. Sinn. The ushers were Theo. Moss, George W. Hooper, Jas. Peakes, L. N. Rodgers, D. G. Genett, C. H. Stevenson, J. Lewis, Hart Conway, E. M. Holland, H. B. Butler, J. H. Tooker, E. H. Gouge, Wm. Seymour, F. Lamb, A. H. Sheldon, Chas. Rockwell, John Carroll, Stanley McKenna, L. Thompson, H. Tissington, F. Peterschen and Geo. Hoey.

Long before the hour appointed for the funeral ceremonies, the streets in the vicinity of the church were densely crowded, and it required the services of a strong force of police to keep a passage clear for those who held tickets of admission to the church. The interior of the sacred edifice was densely crowded, mainly by members of the dramatic profession, and some 250 persons, who held tickets of admission, were unable to obtain entrance. At the appointed hour the main doors were thrown open, and the solemn cortege moved slowly up the aisle, preceded by the Rev. Dr. Houghton and the Rev. Mr. E. C. Houghton. First came the casket containing the remains of Mr. Burroughs, immediately followed by a like receptacle containing the remains of Mr. Murdoch, each borne upon the shoulders of four men. As the procession moved towards the chancel, the full tones of the great organ were heard, which softened to a low murmur as the caskets were placed in position before the altar. The floral offerings which had been displayed in Irving Hall were placed near the caskets. The altar was embedded in flowers, and the the chancel, from end to end, was filled with rare blossoms, and the supports of the chandeliers were entwined with garlands of flowers. The floral display, for beauty of design and taste in arrangement, has seldom been surpassed. The impressive funeral service of the Episcopal Church was performed by the two clergymen above named, and the ceremonies concluded with the following musical selections:

"I Know That My Redeemer Liveth"—"Messiah"—Handel......Mrs. Gulager
"Quis est Homo"—duet—"Stabat Mater"—Rossini.
Mme. Pappenheim and Mlle. Anna Drasdil
"Angels Ever Bright and Fair"—"Theodora"—Handel......Miss Emma Thursby
"Aria"—Mendelssohn......Mr. A. Sohst
"Oh, Rest in the Lord"—"Elijah"—Mendelssohn.
Miss Anna Drasdil
"Lachrymosa"—"Messa di Requium"—Verdi,
Mlle. Henrietta Corradi, Mlle. Octavie Gomien, Mr. Ch. Fritsch
"Aria"—Handel......Miss Kate McDonald
Organists......M. Louis Dachauer, Mr. Albert Berg

The caskets, of course, were not opened. The utmost solemnity prevailed throughout the service. The clergymen made no addresses. The remains of Mr. Burroughs, followed by several of his relatives, were conveyed to the Marble Cemetery in Second street, where they were temporarily placed in a receiving-vault; and the remains of Mr. Murdoch, followed by his mother and some friends, were conveyed to Jersey City, and thence by railroad to Philadelphia, where funeral services were held Monday afternoon, Dec. 11, in Saint Peter's Protestant Episcopal Church, Third and Pine streets, the Rev. J. F. Davies, assisted by Rev. A. J. Miller, officiating. The Misses Lillian Conway and Lillie Glover of the Chestnut-street Theatre company assisted the choir in singing appropriate requiems. A large number of the theatrical profession were present. The remains were interred in Woodland Cemetery, West Philadelphia.

THE DEAD SUPERNUMERARIES.

Among those who were burned in the theatre were four of the supernumeraries of the Union-square Theatre. Six of these employes went to their dressing-room underneath the stage, obtained their clothes, and barely escaped with their lives. The services of the four who were burned were not required after the second act, and they had dressed and gone into the gallery, to wait for the others. They were killed in the general rush to escape. Two of the bodies could not be identified. The remains of the other two—James Dunlap and James Murphy—were recovered.

James Dunlap, aged 20, a supernumerary of the Union-square Theatre, was buried from Eleventh avenue and Eighty-third street, the Rev. Charles F. Hoffman of All Angels reading the services. The body was taken to Greenwood. Christopher Leek, a fellow-supernumerary, who lived in the same house, has not been identified.

The body of James Murphy, another of the supernumeraries, aged 24, was taken Sunday from 731 Third avenue to Calvary Cemetery, delegations from the Central and Marion Social Clubs and employes of the different theatres following the hearse.

THE MEMORIAL SERVICES.

Religious services commemorative of the calamity were held in Brooklyn on Sunday, Dec. 10, under the auspices of the City Government, as follows:

ACADEMY OF MUSIC—Hon. F. A. Schroeder, mayor, presiding officer—anthem, by a chorus; reading of Scriptures, Rev. H. S. Hunt, D.D.; prayer, Rev. E. S. Porter, D.D.; singing; addresses, Rev. Dr. Storrs, Hon. George P. Reynolds, Rev. Joseph T. Duryea, D.D., and Rev. F. W. Steimle (German); singing; benediction, Rev. George F. Kettel, D.D.

PARK THEATRE—Hon. John French, presiding officer—anthem; reading of scriptures, Rev. D. H. Miller, D.D.; prayer, Rev. Joseph B. Thomas, D.D.; singing; addresses, Rev. T. S. Cuyler, D.D., Hon. J. A. Taylor, Rev. Geo. E. Reed and Rev. George Brandenstein, D.D. (German); benediction, Rev. S. M. McCampbell.

HOOLEY'S OPERA-HOUSE—Hon. J. B. Fisher, presiding officer—anthem; reading of Scriptures, Rev. Edward Beecher; prayer, Rev. H. R. Nye; singing; addresses, Hon. Albert G. McDonald, Rev. H. W. Beecher, D.D., and Rev. C. B. Schultz (German); singing; benediction, Rev. R. H. Ericsson.

The singers at Hooley's were accompanied by the organ, the orchestra of the Park Theatre played at that place, and Conterno's orchestra at the Academy. The programme of music was identical at all these places. Prof. Navarro led at the Academy, Mr. Camp of Plymouth Church at Hooley's, and Mr. Fredk. K. Lovejoy at the Park. The following were the hymns: "Think, Mighty God, on Feeble Man," "Great Joy When Christians Meet," "When Those We Love are Snatched Away," "My God, My Father, While I Stray."

Mass was celebrated in all the Catholic churches of New York and Brooklyn for the repose of the souls of the victims of the conflagration.

RELIEF FOR THE AFFLICTED.

Measures for the relief of the sufferers by the catastrophe were at once inaugurated, and the members of the theatrical profession, with that generosity for which they are eminently distinguished, were among the first to respond to the call of charity. A call for a meeting was issued by Col. William E. Sinn, and on Thursday, the 7th, the parquet of the Park Theatre, Brooklyn, was filled with managers and members of the dramatic and variety professions, while in the gallery there assembled a very respectable audience of citizens. A few minutes after three o'clock Col. Sinn called the meeting to order, and, after stating why he had taken the responsibility of issuing the call, nominated Colonel Carroll as chairman, and that gentleman was elected to preside. On taking the chair he said: Ladies and gentlemen of the profession, and ladies and gentlemen of Brooklyn, the cause of the meeting is known to you all. It is a terrible and a sad calamity, and of the profession the first person in Brooklyn to call us together to aid the poor and suffering in their distress is Colonel Sinn. [Applause.] I am very sorry that it is so. I am sorry that our Mayor did not do what this gentleman has done, and that official action has been withheld that would have enabled the citizens of Brooklyn more appropriately to signalize their regret at the sad calamity. I am sure our citizens will respond liberally, and I am sure this beginning will end in alleviating the wants and sorrows of the suffering.

Mr. William Davidge Sr. was elected secretary, Mr. Daniel Chauncey of the Mechanics' Bank, treasurer, and Edward Lamb vice-president of the meeting.

Colonel Sinn said that, at the meeting of the Committee of the Common Council, the Mayor had been appointed treasurer of the General Relief Fund, and it was proposed that those forwarding contributions to him should state whether donations were intended for the relief or the monument funds. He was glad the meeting had appointed a treasurer who could act with the Mayor, and so greatly aid in the good work.

The secretary read a communication from Henry Kerr McDowell, 280 Atlantic avenue, stating that the entire proceeds of the entertainment of the Olive Social, to be held at Nilsson Hall on Wednesday evening next, would be devoted to the relief of the sufferers. A letter was also read from Mr. P. L. Jarvis of the Olympic Theatre, offering the use of the theatre and services of its company for such performances as the meeting might designate; and one from Mrs. Farren, suggesting that whatever funds could be spared should be sent to poor Murdoch's mother, whose sole support he was.

Colonel Sinn said that Mr. Hooley and himself had held a consultation on the previous evening, and had agreed that the entire profits of all the performances at both houses next week should be devoted to the cause.

Mr. Edward Lamb, speaking on behalf of Messrs. Shook & Palmer and Mr. John T. Raymond, said that those gentlemen were willing to do everything in their power; also that all the services he could personally render would be gladly performed. Offers to co-operate were also received from Mr. H. B. Phillips, Mr. Montague of Wallack's Theatre, the Soldene Opera Troupe, the management of Niblo's Garden; Mr. Eaves, costumer, who stated that any costume necessary, either in or out of the city, would be furnished free of expense; Fred'k Rhode of the German Theatre, Turn Hall, Williamsburg; and Mr. Tony Pastor, who offered his personal services, those of his company, and the use of his theatre; Clara Morris, who pledged her services for any number of performances; and Mr. John P. Smith said that he felt authorized to assume the responsibility of offering Mr. John T. Ford's two theatres in Baltimore and Washington for benefits in aid of the cause.

Mr. Harry Everett, on behalf of Mr. Dominick Murray, said that the Bowery Theatre would give the proceeds of an evening's performance to be held next week in aid of the fund.

Mr. J. A. Graver, for Harrigan & Hart, offered the services of their company and the use of their theatre as often as desired.

The following communication was then read:

New York, Dec. 7.

Col. W. H. Sinn.—*Dear Sir:* In the absence of J. H. McVicker, I am authorized to offer the services of the entire company of the Lyceum Theatre; and Mr. Edwin Booth also desires to offer all the assistance in his power.

Horace McVicker, Lyceum Theatre.

Col. Sinn said that, as far back as last September, he had engaged the Academy of Music, intending to have a benefit for himself in that building about the 1st of January. He would now say that, if they could procure the services of Mr. Booth, or any other star, he would pay the rent of the Academy for that night, and devote the entire proceeds to the cause.

Messrs. H. B. Phillips, John P. Smith, Davidge and A. Maverick were appointed a committee to draft resolutions of condolence for transmission to the families of Messrs. Murdoch and Burroughs, the deceased actors, and they reported the following, which were adopted:

Whereas, It has pleased the Almighty Dispenser of events to call to Himself two young men who had become endeared to their friends and to the general public by their genius, their tender manliness, and their assiduous attention to the duties of life devolved upon them; and

Whereas, We mourn not only the sudden and melancholy ending of their promising career, but are stricken with the deepest sorrow for the melancholy fate which has overtaken nearly three hundred other human beings, mostly our fellow citizens, whose thread of life has been severed with such fearful and almost unprecedented circumstances of horror; and

Whereas, Occasions like this, melancholy and touching as they are, teach us that the hearts of mankind go out in moments of poignant sorrow in throbs of sympathy towards the suffering, bowed beneath a weight of sorrow; therefore

Resolved, That this meeting of members of the dramatic profession and citizens of Brooklyn tender to the families and friends of Mr. Henry S. Murdoch and Mr. Claude Burroughs the expression of its deepest condolence and sympathy in the deplorable disaster which has befallen them.

Resolved, That the secretary of this meeting be directed to forward a copy of this preamble and resolutions to the families of the deceased.

The following committee were appointed to get up entertainments, etc.: Col. W. E. Sinn, chairman; W. Davidge, Sheridan Shook, J. P. Smith, Thomas Kinsella, Sheriff Daggett, Edward Lamb, Daniel Chauncey, and Augustus Maverick. Mayor Schroeder and Col. Carroll were afterwards added to the committee. A committee of twenty-five citizens was also appointed to relieve the immediate wants of the sufferers.

In answer to an inquiry, the chairman said it was the duty of the Relief Committee to see to the wants of the families of Burroughs and Murdoch.

The minutes were read and approved, and the meeting adjourned.

The sub-committee of the Committee on Entertainments met at the New Park Theatre, Brooklyn, Dec. 9, and agreed to address to managers the following schedule for the guidance of those who intend to give benefits throughout the United States:

INSTRUCTIONS TO MANAGERS GIVING BENEFITS.

Theatres or combinations, or individuals who intend to give benefits for this cause, are expected to attend to all the details themselves, as if these were their own entertainments. They are, however, requested to notify the committee, through its secretary, Mr. E. F. Gillett, New Park Theatre, Brooklyn, of the day and date of the proposed benefit; also state whether the proceeds will be net or gross—we hope gross. Managers in each city are requested not to give benefits on the same day if it can be avoided. We would like all benefits to be given as speedily as possible, as many families are in need of immediate relief. The receipts should be forwarded as soon as possible after the benefit to the treasurer, Daniel Chauncey, Esq., president of the Mechanics' Bank, Brooklyn, N. Y. In addition to the giving of benefits, managers can aid in this good work by opening subscriptions in their respective cities.

WHAT OTHERS IN THE PROFESSION ARE DOING.

Charles Fechter has offered his services for a benefit in aid of the charity.

Oliver Doud Byron and his company will give a benefit on Wednesday evening, in the Jersey City Theatre, for the sufferers in the Brooklyn calamity. The Hudson Zouaves will appear in the play of "Hero."

Miss Anna Dickinson has volunteered to play at a matinee in Baltimore, Md., this week, for the benefit of the sufferers, and has contributed $100.

Miss Maggie Mitchell offers to donate the entire gross receipts of the Pittsburg (Pa.) Opera-house on Dec. 11.

Jarrett & Palmer tender the use of Booth's Theatre, lighted and heated, rent free, for every night during the week, commencing Dec. 18, and will give up their regular performances.

The Eagle Theatre has been placed at the disposition of the company for the purposes of a benefit.

Prof. Crowell tenders the gross receipts of his entertainment illustrating Switzerland, in Masonic Temple, Tuesday evening, Dec. 12.

Mrs. Paul Falk offers the gross receipts of Volks' Garden on the night of Dec. 13.

A number of benefits are also being arranged in different cities, particulars of which are published in our show-news department.

The New York Relief Committee for the sufferers held a meeting on Saturday night at Delmonico's. Gen. Lloyd Aspinwall was called to the chair. He stated the object of the meeting, and called on Mr. Ronk, who had acted as canvasser, to state what he had learned relative to those requiring aid. On motion, Mr. B. B. Sherman was appointed treasurer. It was voted that the chairman, Mr. Sherman and Mr. Bates be appointed an Executive Committee for distribution of the funds collected. An address to the public, of which the following is a copy, was read, after which the meeting adjourned to the call of the chair. The amount collected already is about $1,000.

THE ADDRESS.

New York, Dec. 9, 1876.—The circumstances connected with the recent terrible conflagration in our sister city of Brooklyn have been so fully related by the press that no recital is requisite. This community and the whole Christian world have been appalled by the thought of 300 fellow-creatures destroyed within a space of a few moments, and under circumstances so terribly shocking. The great majority of these unfortunates were persons of little or no means beyond their daily earnings, and a large proportion leave behind them those who were dependent wholly or largely upon them for support. This committee has undertaken and is actively progressing with a thorough investigation into the sufferings occasioned by the fire, with a view of making the most judicious disposition possible of the contributions furnished them. Of the 300 destroyed, the canvas, as far as made, would indicate about 75 cases of absolute destitution, 100 to 200 cases requiring partial assistance, and quite a number of exceptionally painful cases, requiring continued assistance, such as old or invalid men or women, and young children thrown friendless and penniless upon the world. Large contributions are not required; but it is believed that all able to do so will be willing to contribute somewhat, and all contributions will be acknowledged through the public press. Contributions may be sent to any member of the committee. Checks should be drawn to the order of Benjamin B. Sherman, No. 33 Wall street, treasurer of the Committee.

Lloyd Aspinwall, Chairman.
Charles Wartrous, Secretary.

Up to Saturday night, Dec. 9, $5,795 had been subscribed towards the relief of the sufferers, as follows: Mayor's office, $3,454; Mechanics' Bank, $1,400; by Relief Committee, $200; Brooklyn Guild and Union, $211; Miscellaneous, $530. Included in these amounts are $1,000 from S. B. Chittenden; Colonel Carroll, $500; Sheriff Daggett, $500; Colonel Sinn, $250; Chas. S. Higgins & Co., $250; G. S. V. Rowland, $250; R. M. Hooley, $100; Fayette Welch, $100; Annie Ward Tiffany, $100; J. P. Smith, $100; Excelsior Club, Clinton st., $100; Frederick Losser & Co., $100; F. A. Schroeder, $100; Wechsler, Abraham & Co., $100; Chas. Dennis, $100; John Lockett & Co., $100; R. Cornell White, $100; Marie Gordon Raymond, $100; Chas. Pratt, $200. A more complete list will be published in a future issue, when fuller information is received.

The Brooklyn Commissioners of Charities made special provisions for those rendered destitute through the calamity, and the Relief Board of the St. Vincent Society took steps in the same direction, and the following was received from the managers of the Home for Destitute Children:

Brooklyn, Dec. 7, 1876.

The Managers of the Brooklyn Industrial School Association and Home for Destitute Children, deeply impressed by the sad calamity which has brought grief into so many families, and anxious to relieve those who have been bereaved, offer to receive into the House such children as have through this means been made destitute, and to support them through the Winter, or until their friends can make provision for them. In order to make this offer immediately available, children being sent to the Home with suitable testimonials will be received without going through the usual formalities, except that of presenting a physician's certificate of health, this precaution being required in justice to other children. By order of the Board.

Gertrude L. Vanderbilt, Corresponding Secretary.

Home for Destitute Children, Butler street, corner Vanderbilt avenue.

In fact, the public sympathy is so thoroughly aroused, and so many movements have been started to alleviate the suffering of the poor victims, that space will not permit us to make mention of more than a tithe of them.

The Relief Committee are busy in carrying out their arrangements for relief. They are to meet in the Brooklyn Common Council Chamber on Wednesday evening, Dec. 13.

THE CORONER'S INQUEST.

The jury met on Saturday evening, Dec. 9, at half-past seven o'clock. As Coroner Simms stated, however, that, on account of his severe labors hitherto he had been unable to provide any witnesses, the jury adjourned until half-past seven next Wednesday evening. District-attorney Britton, who was present, said that he would aid the Coroner as much as possible in procuring witnesses and making the necessary preparations. In order to proceed systematically, he would advise the jury to examine witnesses—first, on the construction of the building; second, on the materials of which the ceiling had been made; next, what safeguards had been provided in case of a fire on the stage; and, lastly, how long the fire had been raging on the stage. After that the testimony of outside people could be taken.

THE DEAD FLYMAN'S EVIDENCE.

John Cummerson, a flyman in the Brooklyn Theatre, who was severely burned ere he could escape from the theatre, died Sunday P. M., Dec. 10, in the Long Island College Hospital. He was taken there on the night of the fire. On Saturday the Fire-marshal obtained from him the following testimony:

I had charge of the flies. I saw the fire break out. It commenced in the centre of the building, in the rigging loft, among the borders or drop-curtains. I think the draft brought the borders in contact with the light. There were wire-coverings over the lights, but not always. The wires were close enough, we thought, to prevent the borders from touching the light. The borders did not get out of order in any way. They went up right enough, but when I came to let them down they dragged. I tried to put the green curtain down, and it broke. Nothing broke before the fire. This was the commencement of the trouble. We had a few pieces of the scenery of the play of "Julius Cæsar" on the stage that night. I was unfastening the grooves when one of the men went out to put out the fire with a pole, but could not do it. We had no fire-hose, attached or otherwise. I saw fire-hydrants in the building, under and on the stage, but no hose. I was there with Mrs. Conway three or four years, and she kept fire-hose there, and always kept pails of water, to be used in case of fire. I never received any instructions from Shook & Palmer or Mr. Thorpe about fire. We had two other fires in the theatre shortly before this last one. One of them was in a curtain in the box-office, and the other was on the stage. I did not see either of them. They occurred about six weeks ago. I think the doors leading to Johnson street were all clear on the stage. I do not think the border-lights were as well protected as the border-lights in other theatres. They were too flimsy for me. They looked as if they wanted new netting. The alarm was given to the police pretty soon after the fire was discovered. The audience were not notified of it for three or four minutes. I kept the curtain down as long as I could. I did not see any fire-hose, new or old, in the building. We had no apparatus of any kind for putting out fires except the stationary hydrants. We never had a fire in Mrs. Conway's time. In going down I found I stayed longer than I should have done, and could not get out on the landing; I met Murdoch, and he went right up to his room; I saw him drop from the heat and smoke; he looked to me as if he was going out on the roof; I jumped out of a window on Flood's alley leading from the first landing; Messrs. Murdoch and Burroughs first went down on the stage to get out, and when they found the heat too great they went upstairs again; the other stage-hands got out the door on Johnson street, and we were on the other side and could not reach that door; I do not think Murdoch and Burroughs tried to get out through the auditorium; if I had had a fire-hose and water on the stage or in the flies, I could have put out the fire before it gained such headway; it blazed up rapidly. Bill Layton saw it first, and said: "I think that is a fire." This was the first I saw of it.

On Monday Dec. 11, the Fire-marshal resumed his investigation, and took the testimony of Mr John P. Smith and Mr. William C. Kingsley. Mr. Smith, who is an old manager, testified as follows:

Was manager of the Brooklyn Theatre under Mrs. Conway; was thoroughly familiar with the Brooklyn Theatre; paid especial attention to the appliances for the protection of life; I was at the fire about five minutes after the fire broke out; during Mrs. Conway's time we had in the rigging-loft buckets filled with water, and at the stage near the storm-door was a hose attached to a regular fire-hydrant; this was always ready for use at a moment's notice, and it was the express and explicit instructions of the management that no obstructions should be placed about this hose at any time so as to prevent its being used if necessary. The hose was left there when I left in June, 1874, and I saw it there when Clara Morris played her last engagement, Nov. 9. I am business-manager for Miss Morris. Under Mrs. Conway every precaution was taken against fire. Knew nothing about Shook & Palmer's orders. No obstructions were allowed to be placed against the large stage-doors leading to Johnson street, and we considered the means of egress from the stage very good. Witness then described the different avenues of escape, and said that Mr. Studley and some of the other actors escaped by a door leading into Flood's alley. When he was in charge the ushers were instructed never to leave the doors until the performance was over, and these orders were obeyed. The gallery stairs leading from Washington street were larger than generally used in other theatres. Two-thirds in the gallery lost their lives, and he thought several persons in the dress-circle.

REMARKS.

Several persons who were injured in making their escape from the theatre have since died, and it is certain that the total number of victims will never be known. More missing are continually being reported, and it is not yet certain that all the bodies have been exhumed from the ruins.

The walls of the ruins were in such a dangerous condition that the inmates of the Hotel Dieter had to vacate the premises on Saturday, 9th, and the Department of Public Buildings took timely measures to prevent accident.

In this city the calamity has resulted in a practical move on the part of the Board of Fire-commissioners, who have sent communications to managers of all places of amusement where a stage, scenery and such appliances are used, tendering them a detail of firemen all properly equipped and with all the necessary appliances for the extinguishment of fires, the men to be placed in such positions and subject to the orders of the managers and proprietors of these places, where they can be of the most benefit, and where their services are most required. And the officers of the Department of Buildings have commenced an inspection of all the theatres, with the view of having any improvements that may be necessary to secure a greater measure of security to the audiences made at once.

THE DEAD ACTORS.

HARRY STARK MURDOCH,

who seems to have been named in compliment to James Stark the tragedian, recently deceased, was descended from a distinguished family, one of his ancestors having been president of the Pittsburg Iron College, while his father was a professor and president of the Middletown (Del.) College, and his paternal uncle was Hitchcock the artist. His mother is a sister of James E. Murdoch the tragedian, now residing near Cincinnati, O., and of Samuel K. Murdoch of Philadelphia, an actor twenty years ago, but later a lecturer and elocutionist. There have been three sons of Mr. and Mrs. Hitchcock on the dramatic stage, two of whom, with the consent of their maternal uncles, assumed the name of Murdoch for professional purposes. Frank Hitchcock was known to the public as Frank Murdoch only. Apart from being a promising actor, he was a dramatist whose repute as such is, unhappily, mainly posthumous. He wrote "Davy Crockett," produced in 1872. The critics fell upon him, and a keenly sensitive nature yielded to the shock of the onslaught. Unlike his fellow-unfortunate, Claude Burroughs, who as an actor had spanned the continent, Harry Stark Hitchcock had spent his professional days chiefly in Boston, where Burroughs had rarely played. Mr. Murdoch, as hereafter he shall be spoken of, was born on Aug. 19, 1845. Prior to the temporary retirement of James Murdoch, which occurred in 1861, he had accompanied him in the capacity of dresser and assistant, and it is probable that it was about 1861 that he first went before the footlights, in some inconsequential role. He was of the company opening the Rochester (N. Y.) Theatre on Sept. 7, 1863, and at the close of the season in that circuit he went to Philadelphia. During the season of 1864-5 he was at the Chestnut, first being called into prominence as the Duke of Buckingham on Jan. 16, when Junius Brutus Booth the younger began a star engagement there as Richard III. The next season he was engaged at Pike's Opera-house, Cincinnati, his last performance there being on March 22, 1866, as Lysander in "Midsummer-night's Dream." Like Claude Burroughs, it was his fate to encounter fire almost at the outset of his professional career. Scarcely had the spectators dispersed to their homes on that night in March, when Pike's Opera-house, its roof lifted off by the combustion of naptha, was visible only in glaring flame or floating sparks, and among the losers by the disaster was H. S. Murdoch. The remainder of that season was spent at the National, Washington, where he began in the last week in March, supporting John E. Owens as Robert Howard in "The People's Lawyer." Returning to Cincinnati, he performed the next season at Wood's Theatre, and for a while also traveled in support of the late Lady Don. He next came to this city, making what we believe was his metropolitan debut at the Olympic Theatre on the same night (July 1, 1867) that Charles R. Thorne Jr., who was playing with him on the *last* night of all, made his first appearance at that house since it had ceased to be Laura Keene's. The play was the late T. B. De Walden's "British Neutrality"—intensely nautical, but only nominally new—and Thorne played Reuben Grayson, while Murdoch was the Jack Hawser. During this Summer season, which ended on Aug. 31, Murdoch also played Carker in "Dombey & Son," John Brougham being Capt. Cuttle, while W. E. Sheridan was alike Joey Bagstock and Jack Bunsby. Going now to Boston, Murdoch devoted the season of 1867-8 to the Boston Theatre. At the close of that season he again came to this city, opening at the Broadway Theatre (near Broome street) as Jerry Dowderry when Augustin Daly's sensational drama of "A Flash of Lightning" was first produced. It ran from June 10 to Aug. 1, 1868, inclusive, after which Murdoch went to the Boston Museum, having while at the Boston Theatre the prior season been engaged to take the place of Harry Hudson at the Museum, while Mrs. Geo. P. Farren, who was his companion on the burning stage of the Brooklyn Theatre, had been called upon at the same time to fill the vacancy occasioned by the withdrawal of Mrs. E. L. Davenport. At a special performance at the Boston Museum on Nov. 14, 1868, when Mrs. Scott Siddons made her American debut as an actress, impersonating Rosalind in "As You Like It," he played Oliver. In the Summer of 1870 he was traveling with T. Charles Howard's company in the East, and on Sept. 26 he returned to the Boston Theatre, appearing in "Ixion" with the Lydia Thompson Troupe, though of the regular stock of that theatre. On March 17, 1871, while still of the Boston Theatre company, he opened at the Olympic, in that city, and in the Summer of that year he was at the Globe, supporting Charles Mathews. The next season found him at the Holliday-street Theatre, Baltimore, his first character there being Casper in "The Black Crook," on Aug. 12, 1871. He returned to the Boston Theatre on Aug. 19, 1872, as Carton in "Paris," with the Lisa Weber Burlesque Troupe, but remaining there as part of the regular dramatic company. At the Museum, in that city, on Jan. 10, 1873, when two performances were given for the benefit of the widow of Robert Craig, he played Dazzle in "London Assurance" and Armand in Craig's burlesque of "Camille;" at the same house, on June 14 following, for the benefit of the family of the late J. H. Selwyn, he impersonated Sir Lucius O'Trigger in "The Rivals;" and at the Boston Theatre, on Dec. 8, 1873, in support of Charlotte Cushman, he played Harry Bertram in "Guy Mannering," and gained an encore for his song of "Little Flower"—citations which indicate that he had now become an actor and vocalist of mark, as well as of versatility. He remained at the Boston Theatre until the close of the season of 1873-4, perhaps his best characterization of the year having been Terry the swell when John Brougham's "Lottery of Life" was produced there, May 18, 1874. From the Boston Theatre he went to Chicago, first appearing there as Hector Placide in "Led Astray," on the reopening of Hooley's Opera-house, Aug. 31, 1874, under the stage-management of Fred Williams. In that light-comedy part he bore off the honors of the play, and subsequently enlarged his popularity by his solo and quartet singing as Wildoats Heartcheer in "The Bonny Fish-wife," and by his Captain Lynde in "Divorce." The secession of Fred Williams led to his withdrawal from that theatre after the performances of Nov. 28, and on Dec. 11 he opened at the Academy of Music, in the same city, as Jeremiah Clip in "The Widow's Victim," and subsequently surprised the Chicagoans by his masterly rendition of Armand when Miss Clara Morris began there in Camille, as well as by his tragic assumptions while seconding John McCullough and Agnes Booth. Returning to Boston, he opened at the Boston Theatre on Aug. 2, 1875, as Dick Swiveller in support of Miss Katie Putnam in "Little Nell and the Marchioness," and earned approval for his characteracting in "Blade o' Grass" when first produced in that city, Aug. 9. On Sept. 13 he joined the company at the Globe Theatre, enacting George Anderson when "For Love or Money" was first played in America, the occasion also being George Honey's American debut as Major Buncombe. On Sept 20 he was the original in Boston of Charles Middlewick in "Our Boys;" on Nov. 20, when John T. Raymond was called to this city by his wife's illness, Murdoch took his place as Col. Mulberry Sellers, acting it to the satisfaction of everybody; on Jan. 1, 1876, when "Weak Woman" was brought out, he played Fred Fanshawe; and he afterwards made a hit as the Irishman in "Tom Cobb." Illness compelled him to withdraw on Jan. 29, but he reappeared on Feb. 7, and during that week he doubled up as Rosse and Hecate to the Lady Macbeth of Mrs. D. W. Waller. In March he went traveling with the Globe Theatre Company. His last appearance in Boston was at the Museum as Capt. Districh in "Evangeline," he having on Aug. 5-10 taken the place of N. C. Goodwin Jr. On August 28, when Bret Harte's "Two Men of Sandy Bar" had its initial representation here, as Sandy Morton he first appeared at the Union-square Theatre, this city, of the regular companies of which he became a member on Oct. 9, appearing then at Shook & Palmer's Brooklyn Theatre as Eustace Lawton, when Clara Morris for the first time essayed Constance Harewood in "Conscience." There he remained, save on Thanksgiving at the Academy of Music in that city in "Rose Michel" and "The Two Orphans," until his death. His last appearance was in "The Two Orphans," as Pierre the cripple, and he was himself a cripple then, being under medical treatment for sciatica. During the time that Collodion, Regamy and other caricaturists were in this country, Mr. Murdoch, who was quite skillful with brush or pencil, also publicly made a feature of caricature-sketching; and in 1869-70 he had visited the manufacturing towns of New England, giving an entertainment after the manner of W. H. Lingard. He was unmarried, but leaves a brother, who is now on the New Orleans stage under the name of Wallace, and also a widowed mother. It is a curious fact that, while he is supposed to have been of the company opening the Chestnut-street Theatre, Philadelphia, under Grover & Sinn's management, Sept. 19, 1864, his name does not appear in the advertisement of that house until Dec. 5 (the date on which he died), and then in Boucicault's "Jessie Brown." He continued at the Chestnut as related near the beginning of this article. His birthplace was Boston, Mass.

CLAUDE DE BLENAU BURROUGHS,

who was the son of the gentleman who about 1856 was proprietor of the Irving House, this city, and later of the Lafarge House, adjoining the Winter Garden Theatre, was born in Philadelphia on Aug. 12, 1848, and completed his education in Connecticut, having, we believe, been a student at Yale College. It has been published that he made his first appearance on the stage in 1866, at the Winter Garden, New York, as Trap in "Everybody's Friend." It is extremely questionable if there is in that piece even a servant by that name, and the deceased was at the Winter Garden before 1866. His initial professional bow was made under the management of his brother, William F. Burroughs, who, having been of the forces at the Winter Garden during the season of 1864-5, organized therefrom a traveling company, with which on July 25, 1865, in New Haven, Ct., the younger brother made his debut, the character being that of Pierre in "Fanchon." At the end of that brief traveling season, W. F. Burroughs returned to the Winter Garden for the season of 1865-6. "Everybody's Friend" was played on the opening night, Sept. 6, 1865, but there is nothing to indicate that either Burroughs appeared in it. The younger brother, however, was there that season,

doing unimportant business under the name of Claude Bienan. He was still there on Jan. 3, 1866, and under that name appeared in "Hamlet" when Edwin Booth began an engagement. Mr. Booth, who was personally acquainted with the father, took a great interest in this son, and helped to develop him. Claude remained there until the regular season closed, when he again went traveling with his brother's company, which opened in Providence, R. I., on June 4, 1866. He returned to the Winter Garden on Sept. 3, being specially engaged for La Clos when J. Newton Gotthold, now a manager in Pittsburg, Pa., opened as Cagliostro in his new play of "The Charlatan." That appears to have been his first appearance in this city under the name of Burroughs, though he had already traveled under that name. The regular season of 1865-6 began at the Winter Garden on Oct. 8, and Claude Burroughs began with it, supporting Mrs. D. P. Bowers; and it is a melancholy reflection that it was there that he first met Mrs. F. B. Conway, the lady who five years later opened the theatre in which he was destined to lose his life while performing in the identical play billed at the Brooklyn Theatre on the night that Mrs. Conway died. It was for her sister's benefit, and as Juliet to her (Mrs. D. P. Bowers) Romeo, on Nov. 23, 1866, that Mrs. Conway, who had been among the earliest to tread its boards when it was originally opened as the New York Theatre and Metropolitan Opera-house, twelve years before, was last seen at the Winter Garden. It was also while Burroughs was at the Winter Garden this season that that house witnessed the novel spectacle of Edwin Booth playing Iago to the Othello in German of the late Bogumil Dawison, while Mme. Methua-Scheller, as Desdemona, spoke in English to Iago and in German to the Moor. This was the season, too, when the grand revival of "The Merchant of Venice" occurred, the date of production being Jan. 28, 1867, with Booth as Shylock, Mme. Scheller as Portia, M. W. Leffingwell as Antonio, Gotthold as Bassanio, W. A. Donaldson as the Duke of Venice, William Davidge as Old Gobbo, W. S. Andrews as Launcelot Gobbo, and Miss M. Cushing as Nerissa. The last two are now lecturers, the lady, then Mrs. Daniel McFarland, being to-day the Mrs. Albert D. Richardson whose husband McFarland shot. In this notable cast was Claude Burroughs as Salanio, and he also played in "Brutus, or the Fall of Tarquin," on March 22. Early on the following morning the theatre was ashes, having been consumed so rapidly that naught of value was saved, and Burroughs was among the losers of wardrobes, etc. The demon of fire seems to have followed him; for, besides in the Winter Garden and the Brooklyn Theatre, he had played in Crosby's Opera-house, Chicago, and Wall's Opera-house, Washington, both of which disappeared amid flames. The second theatre at which he appeared in this city was the Olympic, on April 26, 1867, for the benefit of W. S. Andrews. After this he went to Crosby's Opera-house, Chicago, opening Sept. 2, 1867, thence to Wall's Opera-house, Washington, D. C., and to Banvard's Museum, this city, beginning at the latter on Jan. 1 in "The Willow Copse." The next New York house at which he appeared was the Academy of Music, in "Hamlet," on April 30, the occasion being the testimonial to E. L. Davenport anticipatory of his going to California. It was in this year (though he might have been of the Winter Garden company that in the Spring of 1866 went to the Booklyn Academy of Music to support J. H. Hackett for three nights) that he played his first engagement in Brooklyn, at the Park Theatre, then under the management of Mr. and Mrs. F. B. Conway. He began there on Sept. 12, 1868, in "London Assurance," but shortly withdrew. Both brothers were now engaged by John McCullough and Lawrence P. Barrett for their new California Theatre, then in course of erection on Bush street, San Francisco. They left here on Dec. 18, 1868, and precisely one month later opened in San Francisco when the new house was inaugurated. Claude had been engaged for second light and eccentric comedy, and remained in that country an entire year, traveling with McCullough & Barrett's and Willie Edouin's companies to Sacramento, Virginia City, Nevada, etc. In company with his brother he left San Francisco on Jan. 10, 1870, and, arriving in this city on Feb. 1, was engaged by Messrs. Jarrett & Palmer for Niblo's Garden, beginning there Feb. 14 as Rosencranz in "Hamlet," supporting Miss Carlotta Leclercq and Charles Fechter, both of whom had on the 10th of the preceding month made their first appearances in America. His last appearance at Niblo's was on June 24, in "My Precious Betsy," for the benefit of Leon J. Vincent, when the latter and his brother Felix, respectively as Wagtail and Bobtail, probably played together for the first time on any stage, though they had been of the one company at Laura Keene's in the season of 1859-60. At the reopening of Wood's Museum, this city, Sept. 5, 1870, "Twixt Axe and Crown" was first given in America, and Burroughs played Sir Thomas Wyatt to the Courteney of C. R. Thorne Jr. and the Lady Elizabeth of Mrs. Scott Siddons. Later in the season of 1870-71 he was traveling with Geo. Ryer's company; and on Sept. 16, 1871, as Garcia in "A Bold Stroke for a Husband," he began for the season at Mrs. John Drew's Arch-street Theatre, Philadelphia, though this was not his first appearance at that establishment. His business here was leading-juveniles. While the Union-square Theatre, this city, was in course of transformation from a variety theatre into a dramatic temple, D. H. Harkins sought him out in Philadelphia, and engaged him for the Union-square. The opening play at that house was "Agnes," written for Miss Agnes Ethel by Victorien Sardou, and in it he impersonated the Reporter. His connection with the Union-square Theatre and its companies was continuous from that date, Sept. 17, 1872, his next essay of note being Rene D'Alby in Hart Jackson's "100 Years' Old," produced Jan. 23, 1873. On one occasion he was borrowed for Booth's Theatre when Geo. Fawcette Rowe produced "Little Em'ly" there, beginning as David Copperfield on Dec. 28, 1874, and remaining until after the performance of Jan. 30, 1875. Latterly he had played exclusively at the Brooklyn Theatre, under the same management; and as his residence was at the St. Stephen's Hotel, this city, he had begun to weary of the monotony of the nightly journey to Brooklyn. A short time before the fire broke out, he had remarked: "It looks as if we are to be shut up here not only all Winter, but also for the remainder of our lives." Prophetic words in their application to hundreds besides the actor who uttered them. It is a striking coincidence that, of the only two actors who were fated to meet a terrible death, one made his first appearance upon the stage as Pierre, and the other his last. Claude Burroughs' final characterization of all was Picard the valet in "The Two Orphans"—a part in which he had succeeded Stuart Robson, and in which, though in a different manner, he was quite as effective as the elder comedian. The deceased was essentially a student—he had been one before he essayed the stage, and on it he was one always. To a genial manner and an inviting presence he added a marked taste for dressing his characters. The playgoers of Brooklyn will long remember his Picard and his Talbot Champneys in "Our Boys," and those of this city will not soon forget his Marquis Andre in "Fernande," his fop in Brougham's "Atherley Court," his Frederick Lynn in the same author's "Jane Eyre," his Maxime in "Ferreol," and his Baron Mount Goslin in "Led Astray."

OLYMPIC CLUB GAMES.

On Thanksgiving-day the annual games of this San Francisco, Cal., club were held at the Recreation Grounds, and were witnessed by about 1,500 people. The official return of the various competitions follows:

One-hundred yards race, handicap—1st, F. R. Wehe (12yds.); 2d, E. Hahn (12yds.); 3d, A. Prinz (scratch). Time, 11s.

One-mile walk—Edward P. Moore walked against time and made his mile in 8m. 24s.

Four-hundred-and-forty-yards race—1st, A. S. Thompson; 2d, LaGrange. Time, 56¼s.

Putting the weight—1st, A. L. Balmer, 29ft. 1in.; 2d, H. P. Fletcher.

One-mile race, handicap—1st, Balmer (250yds); 2d, W. Davidson (scratch); 3d, R. G. McMillan (20yds.)

Standing wide jump—A. S. Thompson, 10ft. 2¼in.; Lawton, 9ft. 11½in.; H. P. Fletcher, 9ft. 5in. Lawton claimed that Thompson's was an unfair jump, as he fell back. Decision reserved.

Standing high jump—Lawton, 4ft. 4½in.; Fletcher, 4ft. 2in.; La Grange, 4ft. 1¼in.

Two-hundred-yards race, free-for-all, in heats—First heat: 1st, Thompson; 2d, Last; 3d, McTavish. Time, 23¾sec. Second heat: 1st, John P. Rice; 2d, La Grange; 3d, Oertz; 4th, David Kidd. Time, 23¾sec. Third heat: 1st, A. Prinz; 2d, Herman Eggers; 3d, P. McIntyre; 4th, Caliste Godfrey. Time, 22¼sec. Final heat: 1st, Prinz; 2d, Thompson; 3d, Rice. Time, 21¾sec.

Running high jump, handicap—Fletcher (6in.), 4ft. 7½in.; Wehe (4in.), 4ft. 5½in.; Lawton (2in.), 4ft. 5½in.; LaGrange (scratch), 4ft. 7½in.

300-yds. hurdle-race—Off. Three men started; the first two knocked down the hurdles, the third had none to jump over, and the judges decided it no race.

Running wide jump—Rice, 18ft. 10½in.; Prinz 18ft. 1in.; Thompson, 18ft.

Running hop, step and jump, handicap—Thompson, (6in.), 38ft. 8in.; Prinz (scratch), 39ft. 2in.; Wehe (4ft.), 34ft. 7½in.

The tug-of-war—A. S. Thompson and S. R. Wells each picked five men, who then grasped a rope and pulled for the mastery. Thompson's side was the weakest, and several spectators took a hand in to help the boys out. Then others took sides, until about fifty strong men were pulling away with might and main. About this time the rope parted, and several energetic gentlemen set down very hard on the turf.

AQUATIC.

CONVENTION OF COLLEGE OARSMEN.

The annual convention of the Rowing Association of American Colleges was held at the Fifth avenue Hotel, this city, on Wednesday, Dec. 6. There was a great falling-off in the attendance of delegates, only three colleges being represented, viz., Cornell, J. N. Ostrom; Columbia, E. E. Sage and J. T. Goodwin; Princeton, R. N. Corwine and C. C. Clarke. The balloting for officers of the Association resulted in the choice of the following gentlemen: President, C. S. Boyd, Columbia; vice president, C. C. Clarke; secretary, J. N. Ostrom; treasurer, J. T. Goodwin. J. E. Eustis, chairman of the regatta committee, read a statement of the expenditures during the past season, showing that, inclusive of the purchase of the little steamer Lady of the Lake, the regatta cost $7,986.50—over eleven thousand dollars less than in 1875. A motion, offered by Mr. Goodwin, that the Association hold a regatta in 1877, at such time and place as may hereafter be agreed upon, was carried unanimously, as was also the following resolution, offered by Mr. Astrom, and which takes the place of the first section of the amendments to the constitution:

Resolved, That students of colleges, members of this Association, candidates for degrees of A. B., Ph. B., L. L. B., M. D., P. D., or any similar parallel or course, or any students studying for an advanced degree, not to exceed two years, provided it be an unbroken continuation of his previous course, shall be eligible to row in the regattas of this Association.

A motion by Mr. Ostrom that, in future, the University and Freshman races be rowed in eight-oared shells, with coxswains, did not meet with favor; but a proposal by Mr. Sage that the races hereafter be pulled in fours, without coxswains, instead of six-oared boats, was carried. The reason given by Mr. Sage for desiring the change being that it would materially reduce the expenses, and give the students of the smaller colleges a better chance of success in competition with those of our leading seats of learning. The following resolution was then offered and adopted:

Resolved, That any college not a member of the Association wishing to participate in the regatta of 1877 can do so by making application to the Regatta Committee before June 1, 1877, provided such college or colleges are approved by the Regatta Committee.

The date fixed upon for the regatta was July 11, but no place was then selected. The choice of the Association for referee fell upon William Blaikie, and Mr. Cross of Princeton and Mr. Butterworth of Columbia and a representative of Cornell were selected as judges. Positions in the races will not be drawn for until June 1, in order to allow of other colleges taking part.

EDWARD HANLON, the young Canadian sculler, who carried off the main prizes at the Centennial Regatta, making three miles in the fastest time on record, in reply to a challenge from John Higgins, the recognized English champion, says he will row the latter on Toronto Bay for $2,500 a side, and will allow Higgins £150 for expenses.

THE COLUMBIA YACHT CLUB of this city elected officers Dec. 5, as follows: Commodore, Jeremiah S. Baker; vice-commodore, John Frick; secretary, James A. Smith; treasurer, James A. Weaver; measurer, J. F. Millimann; steward, George Smith.

A CABLE-DISPATCH informs us that "the Cambridge University Boat Club has declined the challenge of Yale and Cornell Universities to a four-oared race on the Thames, from Putney to Mortlake, in August, 1877."

PEDESTRIANISM.

O'LEARY DEFEATS CROSSLAND.

In our past issue we gave an account of the first day's walk in the 300-mile match between Daniel O'Leary, the American champion, and Peter Crossland, at the Royal Pomona Gardens, Manchester, Eng., Nov. 20, 21, 22, 23. The following report of the subsequent proceedings is taken from *The Sporting Life*, from which it will be seen that O'Leary proved himself a much better man than his opponent. The American appeared on the track at five minutes past eleven on Tuesday night, Nov. 21, when Crossland had obtained a lead of five miles, and, although both retired several times during the morning, they maintained their respective positions until 115 miles had been traversed, when Crossland began to show signs of lameness. From this point the Sheffielder began rapidly to drop back, and from the manner in which he crawled round the track it was evident that he was suffering from great pain. Still, however, he struggled on manfully, and it was not until twenty-three minutes past ten on Wednesday morning that he could be induced to leave off, having then covered a few yards over 160 miles. The American, however, kept on at a very fair pace, and when 161 miles had been registered he once more got in front, a position which he maintained gallantly to the finish. After resting for an hour and a half, Crossland, whose left leg appeared much swollen with his rest, recommenced walking, but to the merest tyro it was evident that his case was hopeless. As the afternoon advanced, the hall began rapidly to fill, and the excitement of the spectators (who numbered about 12,000) seemed to have an exhilarating influence upon Crossland, who kept sprinting against his opponent in a remarkable manner. These tactics, however, did not seem to agree with O'Leary, who, after trying to keep up with the Englishman, went off at eleven minutes past 6, when 181½ miles had been placed to his credit. In the meantime, Crossland had been gradually reducing the gap between them, and dashing round the track at a great pace, he got within 1,200yds. of O'Leary, when the latter came on the track again at 8¼. On the men getting together both traveled at a merry rate, and, in order that the hall might be cleared speedily, both men retired at 10.50, the respective distances covered up to that time being—O'Leary, 196 miles 4 laps; Crossland, 195 miles 2 laps. O'Leary was the first to reappear, at 1h. 3m. 30s., and he was followed by his opponent at 1.19. During the next few miles nothing noteworthy occurred, both men walking at a fair pace, and at 11 o'clock on Thursday forenoon O'Leary retired for one hour, having covered 236 miles 1 lap to Crossland's 226 miles 4 laps. After walking on until 12.44 the Sheffielder was compelled to turn in, and on making his appearance, at seven minutes to three, he was over fourteen miles to the bad. That the contest was virtually at an end now became apparent, and the men, as they tramped round the track, presented a most pitiful appearance, the American in particular looking fairly "used up." During the afternoon Crossland gained slightly, but he was unable to sustain the effort, and when he had covered 235 miles, at 3h. 37m. 48s. (or 67 hours 37min. 48sec. from the start), he left the track, O'Leary following suit when he had walked 251 miles, at 3h. 59m. 50s. Both men now went in for a long rest, as it was not until nine minutes to six that the champion made his appearance, and on resuming his painful journey he walked very slowly. When he was joined by Crossland, at six o'clock, the pace was considerably increased, and they walked merrily together until twenty-five minutes past six, when O'Leary again repaired to his room, the telegraph-board denoting that he had left 253 miles and three laps in the rear. After an interval of twelve minutes he came on again, and Crossland having to retire at two minutes to seven he began to draw further ahead. At a quarter past seven, when Crossland resumed, he was exactly seventeen miles in the rear, O'Leary having traversed 256 miles to his 239; but, as the former went off the track after walking 258 miles 1 lap, he had reduced the distance to a little less than fourteen miles when the American came on, at sixteen minutes to nine. Crossland, who set himself down to his work in a wonderfully game manner, still reduced the gap between himself and his opponent, and the herculean efforts which he put forth were greeted with loud applause, which was well deserved, considering the disadvantages under which he was laboring. Crossland, after he had traversed 248 miles, at 9h. 37min. 38sec., began to reel about the track in a hopeless manner, and, after walking a lap farther, he was induced by his friends to retire, as it was plain that he had not the least chance of catching O'Leary, who walked on until 10h. 15min., when Tom Noble of Nottingham, the backer of Crossland, stated he was quite satisfied, and that O'Leary had no occasion to finish the distance. At this time O'Leary had covered 264 miles 1 lap, and, after finishing walking, he made a short and appropriate speech, in which he stated that Crossland was the gamest man that he ever competed against.

DOLE FINISHES A LOSER.

Those of the American friends of Lester Dole, who, after his victory in the second heat of the Seven Miles Walking Handicap promoted by J. Mills and S. Watts, at the Prince of Wales' Grounds, Bow, London, Eng., expected to hear of his triumph in the final heat, have been disappointed, for, although a hot favorite, he was fairly outwalked by Robinson's Novice. Here is the return:

Robinson's Novice (4min. 30sec.), first; L. Dole (5min. 15sec.), second; E. Nicholls (4min 30sec.), third. J. Lenham (5min. 15sec.), 0. On being dismissed, Dole immediately left his companion, Nicholls serving the Novice in a like manner. At the second lap, Dole was leading by twenty-five yards, but ere two more had been completed Lenham was only three yards in the rear. The Yankee, however, got away again in the next circuit, at the finish of which he led by twenty-five yards, and doubled the distance just before concluding the sixth, and at the seventh led by 100 yards. Meanwhile Nicholls and Robinson were having a good struggle for supremacy, not more than three yards separating them from the start. At the ninth lap they had passed Lenham, who relinquished hostilities after walking another circuit. The twelfth lap saw Dole 120 yards ahead; and here Robinson's Novice endeavored to pass Nicholls, who spurted, but was obliged to succumb, the Novice taking second position half a lap from the finish of the thirteenth, where the last-named led him by sixty yards, and was only 100 behind Dole. At the seventeenth lap, Dole lapped Nicholls, and the former slightly increased his lead of Robinson's Novice, who likewise lapped the Rotherhithe representative. In the twenty-first lap the second man made a splendid spurt, materially decreased the leader's advantage, and at the finish of two more circuits was only thirty yards in the rear. At this juncture, Nicholls was two laps behind. Eight laps from home, Robinson's protege was but nine yards behind, and in the straight of the twenty-fifth lap passed Dole, but the latter spurted, and once more took the lead. He was, however, decisively left behind after going another 300 yards. At the twenty-eighth lap Robinson's Novice was thirty-five yards in front, the twenty-ninth 120 yards, and finally won a good race by 170 yards. Time, Robinson's Novice, 55m. 26s.; Dole, 57m. 31s.

THE TURF.

LOUISIANA FALL MEETING.

SECOND DAY—TUESDAY, DEC. 5.

The weather on the second day of the New Orleans race meeting was clear, but very cold, and the attendance was much smaller than usual. The track was in good running order, and fair time was made in the three races of the day. The first event was the New Orleans Stakes, for three-year-old colts and fillies, $25 entrance, play or pay, with $400 added by the club, the second horse to receive $75, two-mile dash. The following horses came to the post: A. Keene Richards' c. f. Clemmie G. and his b. c. Henry Owens, and G. B. Morris' b. c. Uncle Tom. Keene Richards' pair were the favorites at long odds—and with good reason, as they finished first and second, Clemmie G. winning by a length from Henry Owens, who beat Uncle Tom three lengths; time, 3:41. The second race was a dash of a mile, for all ages, for the club-purse of $250, the second horse receiving $50, to carry 100lb each, but three-year-olds to carry their proper weight for age; 3lb allowance to mares and geldings. The contestants were Keene Richards' b. c. Redman, G. W. Spencer's b. f. Coronella, and M. Welch's b. g. Port Leonard. Redman was the favorite in the pools, the Texan filly Coronella being second choice. A capital race resulted in the clever victory of Redman in 1:45¾, Coronella taking second money.

The two-mile-heat race, for a club purse of $500, for horses of all ages, the second taking $100, brought out five runners, and produced the most exciting race of the day. These were W. Lakeland's c. c. General Harney, J. Murphy's b. g. War Jig, Williams & Owing's b. h. Fair Play, Owner's b. c. George Quinine, and Owner's c. h. Whipsaw. General Harney was the favorite over the field, with Fair Play next in favor. The former won the first heat by three-quarters of a length in 3:43; War Jig second, and Whipsaw third. The second heat, after a splendid race between General Harney and Whipsaw, was won by the latter by a neck in 3:41¾, War Jig third and George Quinine distanced. Only General Harney and Whipsaw could now start for the third and deciding heat, which, after a hotly-contested struggle from start to finish, was won by the former by half a head only in 3:51. The winner was ridden by his owner.

THIRD DAY—THURSDAY, DEC 7.

Continued light attendance, with cloudy weather and light rain, were the features of the third day of the meeting. The opening event was a handicap hurdle race for a purse of $400, of which $300 to the first horse, $75 to the second, and $25 to the third; two miles, over eight hurdles. For this the following horses started: F. Lloyd's b. g. Port Leonard, 128lb; A. Keene Richard's c. g. Redding, 135lb; F. O. Minor's c. g. Red Cloud, 115lb; and G. B. Morris' b. c. Woodland. Redding was made a favorite for this race; Port Leonard being entirely overlooked. He, however, won easily from Redding; Red Cloud being third; time, 3:49. The second race was a dash of one mile and three-quarters, for a purse of $300, for horses of all ages: $200 to the first horse, $75 to the second, and $25 to the third. Five horses started: A. Keene Richards' c. f. Clemmie G., 87lb.; J. Murphy's b. g. War Jig, 114lb; W. Cottrill's c. c. Donough, 90lb; F. Lloyd's b. h. Falmouth, 114lb; and Owner's b. c. George Quinine, 90lb. Clemmie G.'s brilliant running on the previous day caused the betting fraternity to plunge heavily on her, and she sold for $100 against the field's $20. She, however, did not deceive her backers, for she won with ease in 3:09¼. War Jig beating George Quinine for second money.

The third race was mile heats, best three in five, for a purse of $500, the winner taking $400, and the second $100. Five horses started, viz., J. Murphy's br. c. Bob Woolley, 104lb; G. W. Stewart's b. f. Coronella, 101lb; A. Keene Richards' b. c. Henry Owens, 90lb; F. Lloyd's b. c. Sundown, 90lb; and Williams & Owing's b. h. Fair Play, 110lb. Bob Woolley was the favorite, and he won the first heat by half a length from Coronella in 1:45; Henry Owens third, and Fair Play distanced. The second heat was a close struggle from start to finish, Bob Woolley just beating Henry Owens by a neck in 1:46¼. Coronella won the third heat by a length from Bob Woolley in the fast time of 1:44¾; Henry Owens third. The latter and Sundown then went to the stable for not winning a heat in three; and, after a splendid struggle, Bob Woolley won the fourth and deciding heat of the race in 1:47, thus taking first money and Coronella second.

FOURTH DAY—SATURDAY, DEC. 9.

The meeting was brought to a close this day, and proved a failure, owing to the cold weather and the political excitement.

The first race was for the Howard Stakes, for two-year-old colts and fillies; entrance $25, play or pay, with $500 added, second to receive $100, and third $50; the winner of the Slocomb Stakes to carry 7lb extra; dash of one mile. Williams & Owing's Madge Duke, J. W. Guest's Eva Shirley and his Cora Linn, and Minor & Pearson's Hattie P. were the starters. Madge Duke carried 7lb penalty for winning the Slocomb Stakes. Guest's entry sold for $50; Madge Duke, $40; and the field, $17. The extra weight told on the Slocomb Stakes winner, and she could only gain third place; Mr. Guest running first and second with Eva Shirley and Cora Linn; time, 1:52¾.

The second race was for the Consolation Club Purse of $250: $200 to the first, and $50 to the second; one-mile dash. Four horses ran: G. W. Stewart's Coronella, A. Keene Richards' Henry Owens, F. Lloyd's Sundown and his Falmouth. Coronella sold for $100; Henry Owens, $25; and the field, $12. Coronella did not disappoint her backers, for she won easily in 1:50¼, Henry Owens taking second money. Sundown was third and Falmouth last.

The concluding race was for the Club Purse of $800, four-mile heats, the winner taking $650, and the second horse $150. The starters were W. Lakeland's General Harney, Graves & Rhodes' Whipsaw, J. Murphy's War Jig, M. Welch's Port Leonard, and G. B. Morris' Uncle Tom. Gen. Harney was the choice, selling for $75; Whipsaw, $35; War Jig, $25; and the field, $10. General Hurney won the first heat in 7:55¾, and the second heat and race in 8:20¼. Uncle Tom, to the general surprise, capturing the $150 for second horse.

THE CALIFORNIA OAKS RACE.

The race for the California Oaks, four-mile heats, for a purse of $10,000, was inaugurated on Saturday, Dec. 9, on the Bay District Course, San Francisco. This race was established for the purpose of attracting thoroughbred fillies and mares of all ages to the Pacific Coast, in order to improve the breed of racehorses in that State. The money was divided into four parts, the winner taking $5,000; second, $2,500; third, $1,500; and the fourth, $1,000; no horse to win more than one money, and no horse distanced to get a prize. There was a large attendance, the weather being fine, and the track in excellent running order. The following mares entered for the race: Theodore Winters' (of California) br. f. Mollie McCarthy, 3 yrs.; W. R. Armstrong's (of Michigan), c. m. Mattie A., 4yrs.; W. H. Brown's (of California), c. f. Ballinette, 3yrs.; E. J. Travis' (of Nevada) b. m. Lola Lodi, aged; N. Randall's (of California) b. m. Emma Skaggs, 5yrs.; L. R. Martin's (of Nevada) b. f. Josie C., 3yrs.; C. Reagan's (of Idaho) bk. m. Gentle Annie, 5yrs. The two last-named were withdrawn, and of the others Mollie McCarthy was made the favorite, selling in pools for $110; Mattie A., $60; and the field, $20.

First Heat.—The horses got off well together, Mollie McCarthy showing half a length ahead after running half a mile, Emma Skaggs second, Lodi and Mattie A. lapped two lengths behind, and Ballinette trailing. They ran in these relative positions to the end of the third mile, when Emma Skaggs fell behind and Ballinette moved up closer with the leaders. As they reached the half-mile pole, on the fourth mile, Mollie McCarthy was still leading, with Mattie A. on her flanks, Ballinette and Lola Lodi lapped a couple of lengths behind, and Emma Skaggs fifty yards behind. In this order they came down the homestretch, Mollie McCarthy winning the heat by half a length from Mattie A., who was running under the whip, in 7:38¾. Lola Lodi, Ballinette and Emma Skaggs were distanced.

Second Heat.—The betting was now $400 to $100 on Mollie McCarthy. A good start was had, and a fine race ensued. Stride for stride the favorite and Mattie A. race for three miles and three-quarters, amid the delighted excitement of the assembled spectators. Entering the straightrun-home on the last quarter, Molly McCarthy forged slightly ahead, and, retaining her advantage to the finish, went under the string a winner of the heat and race by three-quarters of a length in 7:52¾. Mattie A. secured the second money, while the third and fourth moneys—$1,500 and $1,000 respectively—revert to the Association, in accordance with the conditions of the race. The California Oaks will in future become an annual fixed stake. The winner, Mollie McCarthy, was bred by her owner, Mr. Theodore Winter, one of the oldest turfmen in California.

THE BOARD OF APPEALS.—The Board of Appeals of the National Trotting Association held their semi-annual meeting last week at the Osborn House, Rochester, N. Y. Among other important business brought up for adjudication were several cases wherein tracks that were members of the National Association in Michigan and Indiana had failed to pay premiums that had been won by horses, and whose owners now appealed to the Board. The latter decided in these cases that the tracks should be forbidden a renewal of membership until such moneys were paid. The petitions for reinstatement of Dan Mace, Eugene Rood and Frank Van Ness, who were expelled last July by the Buffalo Park Association for alleged fraud in connection with the horse Albemarle, were considered by the Board, and reinstated for the period of one year. The horse Albemarle was reinstated conditional on his present owners' paying a fine of $500 to the National Association. He is now the property of Messrs. B. L. Sheldon of Rochester and Charles Robinson of Fishkill, N. Y.

RACING AND TROTTING NOTES.—John Coffee, the well-known turfman of this city, is lying dangerously ill from spinal-disease at his country residence, at Sufferns, N. J. ......A Memphis gentleman named Perdue has matched an old mare to trot twenty miles in 80 minutes, over Point Breeze Park, Philadelphia, for $600......The Mystic Park Association, Boston, claims Sept. 4 to 7, inclusive, for its Fall meeting, 1877......Mr. A. Keene Richards of Blue Grass Park, Georgetown, Ky., has sold his three-year-old colt Bullion by War Dance, and his dam Goldring by Ringgold, together with a suckling filly, to Mr. S. Y. Keene of Scott County, Ky., to form a nucleus of a stud-farm...... At Evansville, Ind., on Dec 2, James Brockey, a well-known trotting trainer and driver, was found dead in his room at the Warnock Hotel. It is supposed that his death was the result of an overdose of laudanum.

A SWEEPSTAKES RACE for $200, mile heats, three in five to road wagons, between G. Pangborn's b. m. Wild Girl, Thos. Simmons' b. g. Slippery Elm, and D. Cummings' b. m. Flora—a fourth entry, B. Strouss' b. m. Josie, being drawn—was decided at Fleetwood Park, New York, on Tuesday, Dec. 5. Flora won the first heat in 3:14, and the fifth in 3:09. Slippery Elm took the third heat in 3:14, and the sixth in 3:15; and then Wild Girl decided the race by scoring the second, fourth and seventh heats in 3:16, 3:11, 3:15.

CHALLENGE TO HURDLERS.—Messrs. Gaffney & Jordan, the owners of the well-known hurdle-racer Captain Hanmer, offer to match him against Bay Rum for $500 or upwards, to run a quarter of a mile, or from that up to two miles, over eight hurdles. Anyone accepting the above challenge on the part of Bay Rum will have expenses paid if the race is run at Baltimore; but if any place outside of Baltimore is selected, then all expenses must be defrayed by the accepting party.

THE TURF MANAGERS who recently gave racing meetings at Washington, Richmond, and Petersburg, are now announced to appear at Norfolk, Va. Letters from owners of horses at these meetings state that they have not been able to obtain a dollar of the purses they have won. It will also be remembered that the public suffered at the pools. These men contemplate a tour which will take in all the principal Southern cities.

AT BROOKLYN DRIVING PARK, L. I., there was a good attendance of spectators on Dec. 7, to witness a trot for a sweepstakes of $150, mile heats, three in five, in harness, between J. Layton's b. m. Lilly, G. Vasises' b. g. Dixie, and E. Shubb's b. g. Harry H. The last-named horse won the race in three straight heats, Lilly being second in each heat. Time, 2:50, 2:51½, 2:53½.

SALE OF LELAPS AND METEOR.—Dr. Cattanach of this city has recently sold his four-year-old colt Lelaps, by imp. Leamington out of Pussy, to Major G. B. Thomas of Lexington, Ky., who intends placing him at the stud. He also sold to Dr. Shaw of Teeswater, Ont., the aged horse Meteor, by Asteroid out of Maria Junis by Yorkshire, for a stallion.

BEACON, the once celebrated racehorse, died on Nov. 20 at Pine Grove, Texas, where he had been standing at the stud for some years past. He was by Lexington out of Bay Leaf.

BASEBALL.

THE LEAGUE CONVENTION.

The first annual meeting of the League Association was held at the Kennard House, Cleveland, O., on the afternoon of Dec. 7. The attendance was limited to representatives of the Chicago, St. Louis, Louisville, and Cincinnati Clubs of the Western States, and of the Boston and Hartford Clubs of the Eastern States. This gave the legislative power to the former clubs, and the effect was shown in the adoption of the report of the League Board of Directors—who had met the day previous—expelling the Athletic Club of Philadelphia and the Mutual Club of Brooklyn from the League. The discussion of this matter occupied so much time that it was necessary to occupy a part of the next day to complete the revision of the rules. In consequence, our report of the proceedings failed to reach us in time for this edition. Neither Messrs. Bulkeley nor Cammeyer attended the meeting, and, after the expulsion of the Athletics, Mr. Thompson was debarred from participation in the proceedings. We defer comment on the action taken by the League until the full report is received. Below will be found the circular address of the League to the baseball public, in which they endeavor to sustain their position in excluding the general class of professional clubs from their Association; but their apologies are weak, and hardly in accordance with the facts:

TO THE PUBLIC.

At the close of the first year of its existence, the clubs composing "The National League of Professional Baseball Clubs" desire to express their thanks to the public for the support and encouragement accorded the League, and to submit a statement regarding the principles which it has sought to enforce, and which shall guide its conduct in the future.

During a period of more than twenty years, the practice and the fame of the American game of baseball had spread throughout the entire country, its popularity keeping full pace with its growth, the interest in the healthful and manly sport being greatly stimulated by the rivalry between clubs contending for supremacy in skillful play.

As the game advanced in favor, the popular demand for superior skill in its exposition led necessarily to setting apart from other avocations during the playing season the entire time of exceptionally expert players, who were required to maintain their best physical condition for play, and to be prepared at any time to appear on the field to contend for the supremacy of their respective clubs. For such exclusive use of their time they were, of course, entitled to receive compensation from the clubs engaging their services, and hence arose what is known as "professional" baseball-playing.

For several years past, however, various evils had crept into the management and exposition of the game under the different systems that had been devised for its government.

With the game and the evils the public are alike familiar, and the elevation of the one and extirpation of the other were the cardinal objects for which this League was formed a year ago, and for the accomplishment of which objects the League pledged its faith to the public.

In the fulfillment of this pledge the League has, by unanimous vote at its annual meeting, and in the face of strong considerations of pecuniary advantage in pursuing a different course, expelled the two clubs which have, during the past season, violated the League compact, and here expresses its determination to enforce a similar penalty, so long as a club remains in the League, upon any club-member that may defraud the League and the public of a game of ball that it shall have engaged to play.

For the extirpation of a kindred evil, that of dishonest play on the ball-field, the League has prescribed penalties of equal severity. The subscribing clubs do not believe that a single playing member of their respective clubs has been guilty of such conduct during the past season; but knowing the proneness of ignorant or malicious persons to cry "fraud" without pretext and to serve personal ends, we make the following distinct propositions on this point to the public.

We claim for our players, First: That their reputation for integrity is as valuable to them as to men pursuing any other honorable calling; and second, that a ball-player, whose every movement in a game of ball is watched by hundreds—perhaps thousands—of witnesses, should not be condemned for "dishonest play" in the absence of such evidence as would satisfy fair-minded men of the commission of a dishonest act. We hereby pledge ourselves to the public, individually and collectively, that, upon the production of such evidence in regard to any player belonging to either of our respective clubs, in any game played during the last season, or that shall be played during the coming year, such player shall be instantly expelled from service and membership, and shall be forever debarred from playing in a League club. We not only proffer this pledge to the public, but we *earnestly request* their co-operation in this matter, both to the end that they may be satisfied of our determination to purify the game, and to vindicate honorable clubs and players who are justly sensitive under unfounded accusations of fraud.

In reference to another evil that has cast its shadow upon the game—that of gambling in its various forms, including the system known as pools—we can only say that, so far as our power extends to control such a matter, we have exercised it in banishing all such practices from our clubs, our grounds, and the buildings under our control. We have also exerted, and shall continue to exert, our personal influence to discountenance the practice of gambling in all its bearings upon the game; but the public is well aware that, in baseball as in politics, it is utterly beyond our control to prohibit the practice of gambling, upon any subject, by persons over whom we have no jurisdiction or influence whatever.

With reference to the attitude of the League towards clubs which are not its members, we desire to state that it is our wish to promote the prosperity of such clubs, and to see them attain a high degree of skill in play, and we earnestly desire their co-operation in our efforts to elevate the game of baseball. To invite them as a class to join our League under equal obligations with ourselves would be to invite them to bear financial burdens that many of them would be unable or unwilling to assume; while to invite them to join us and at the same time deny them, or any of them, equal participation in our games, or in any of the rights and privileges which we enjoy, would be a proposition unworthy of ourselves, and disparaging or disrespectful to them. It seems to us, therefore, that the mutual interests of both classes are best subserved by independent organization.

We have, however, in evidence of our good will towards other clubs, adopted such regulations at our annual meeting as seemed to us conducive to substantial advantages to other clubs, so far as legislation affecting clubs beyond our jurisdiction appeared proper to us.

In all changes made in our constitution and playing-rules, we have aimed to make certainty of games and honest playing imperative, and, at the same time, have endeavored to enliven the game and enhance its attractiveness to the spectator.

The arrangements thus far perfected for next year justify our belief that the playing season of 1877 will afford the finest exposition of the national game yet attained, and it shall be our aim to so conduct our games and the general affairs of the League as to deserve the support and approbation of the public.

CHICAGO BASEBALL CLUB. | HARTFORD BASEBALL CLUB.
ST. LOUIS BASEBALL CLUB. | CINCINNATI BASEBALL CLUB.
BOSTON BASEBALL CLUB. | LOUISVILLE BASEBALL CLUB.

It is now in order for every other professional club to join the National Association of Professional Players.

THE WINONA CLUB.

This regular amateur club of Brooklyn, L. I., sends in the appended record of their season's play for 1876:

May 6,	Winona vs. Nassau of Brooklyn	15 to	13
May 13,	Winona vs. Osceola of Brooklyn	8	9
May 20,	Winona vs. Nassau of Brooklyn	1	2
May 27,	Winona vs. Produce Exchange of N. Y.	15	10
May 30,	Winona vs. Orange, at Orange, N. J	7	14
June 3,	Winona vs. Osceola of Brooklyn	18	9
June 10,	Winona vs. Staten Island, at Staten Island	9	2
June 17,	Winona vs. Nameless of Brooklyn	8	13
June 24,	Winona vs. Nameless	6	4
July 1,	Winona vs. Nassau of Brooklyn	14	6
July 4,	Winona (with 7 men) vs. Rose Hill, at Waterbury	2	35
July 8,	Winona (short 3 men) vs. Orange, at Orange, N. J	2	40
July 22,	Winona vs. Staten Island, at Brooklyn	5	12
Aug. 5,	Winona vs. Witoka, at Brooklyn	7	16
Aug. 12,	Winona vs. Olympic, at Brooklyn (forfeit)	9	0
Aug. 19,	Winona vs. Osceola, at Brooklyn	11	13
Aug. 26,	Winona vs. Nameless, at Brooklyn	7	8
Sept. 2,	Winona vs. Union of Unionville, L. I., at Brooklyn (10 innings)	13	11
Sept. 9,	Winona vs. Hudson, at Brooklyn	8	15
	Totals	165	232

BATTING AND FIELDING RECORD.

	Games.	R.	1B.H.	Av. 1B. H. to G.	P.O.	A.
Scribner	12	13	19	1 and 7 over.	65	25
Balmer	13	11	21	1 and 8 over.	32	22
Burtnett	11	9	16	1 and 5 over.	99	6
Dunn	10	11	10	1 to a game.	15	17
Titterton	17	17	25	1 and 8 over.	40	16
Bennett	17	13	19	1 and 2 over.	47	27
Thetford	18	20	19	1 and 1 over.	21	32
Davenport	16	12	14	0 and 14 over.	19	18
Flinn	5	3	7	1 and 2 over.	34	3
Bailey	5	2	3	0 and 3 over.	4	3
Palmer	4	1	5	1 and 1 over.	9	15
Flood	4	5	2	0 and 2 over.	3	1

THE WITOKA CLUB.

This Brooklyn, L. I., gate-money amateur club began play in June, 1876, and out of fifty games played they won thirty eight. They intend to reorganize next season, with one of the strongest teams in the city. The following were their

VICTORIES.

Witoka vs. Quickstep of Brooklyn	20 to	7
Witoka vs. Washington of Brooklyn	24	7
Witoka vs. Red Stockings of Brooklyn	27	7
Witoka vs. Red Stockings of Brooklyn	36	16
Witoka vs. Victor of Brooklyn	23	3
Witoka vs. Montauk of Brooklyn	22	3
Witoka vs. Silver Star of New Jersey	22	12
Witoka vs. Contest of Brooklyn	14	5
Witoka vs. Madison of Brooklyn	18	8
Witoka vs. Friendly of Syosset, L. I.	16	5
Witoka vs. Crescent of Brooklyn	8	2
Witoka vs. Press Nine of N. Y.	22	16
Witoka vs. Our Boys of N. Y.	15	7
Witoka vs. Winona of Brooklyn	16	7
Witoka vs. Putnam of Brooklyn	28	2
Witoka vs. Mutual of N. Y.	3	2
Witoka vs. Star of Brooklyn	7	6
Witoka vs. Resolute of Brooklyn	22	4
Witoka vs. Good Will of Brooklyn	14	7
Witoka vs. Alpha of Brooklyn	36	8
Witoka vs. Press Nine of N. Y.	25	5
Witoka vs. Putnam of Brooklyn	32	4
Witoka vs. Our Boys of N. Y.	32	10
Witoka vs. Crescent of Brooklyn	7	4
Witoka vs. Crystal of Brooklyn	13	7
Witoka vs. Lafayette of Brooklyn	13	6
Witoka vs. Contest of Brooklyn	14	6
Witoka vs. Crystal of Brooklyn	16	14
Witoka vs. Friendly of Syosset, L. I.	7	4
Witoka vs. Silver Star of N. J.	16	5
Witoka vs. Alpha of Brooklyn	17	12
Witoka vs. Field Nine of Brooklyn	14	3
Witoka vs. Lafayette of Brooklyn	18	5
Witoka vs. Alpha of Staten Island	29	5
Witoka vs. Putnam of Brooklyn	29	9
Witoka vs. Alpha of Staten Island	9	4
Witoka vs. Charter Oak of Brooklyn	14	4
Witoka vs. Field Nine of Brooklyn	11	9

DEFEATS.

Orange of New Jersey vs. Witoka	22	9
Mutual of New York vs. Witoka	7	6
Chelsea of Brooklyn vs. Witoka	15	5
Alpha of Staten Island vs. Witoka	10	6
Alaska of New York vs. Witoka	13	2
Contest of Brooklyn vs. Witoka	16	13
Orange of New Jersey vs. Witoka	22	6
Contest of Brooklyn vs. Witoka	17	6
Crescent of Brooklyn vs. Witoka	8	6
Harlem of New York vs. Witoka	15	13
Mutual of New York vs. Witoka	11	5
Harlem of New York vs. Witoka (5 innings)	6	5

BATTING AND FIELDING RECORD.

	Game.	Av. B. H.	Av. P. O.	Av. A.	Av. E.
O'Flynn, 3d b.	50	1.56	1.64	1.92	1.00
Clare, p.	48	1.26	0.56	3.30	1.25
P. Ibert, 2d b.	48	1.20	1.50	1.61	0.83
G. Armstrong, s.s.	43	1.24	0.93	1.78	1.30
Bache, c. f.	34	1.00	0.91	0.91	0.42
W. Armstrong, r. f.	34	0.94	0.25	0.25	0.50
Spencer, 1st b.	30	1.30	6.00	1.42	1.50
Marsland, c.	30	1.36	6.07	1.53	3.01
Dwyer, l. f.	27	1.11	0.93	0.93	0.80
Bishop, f. and 1st b	16	1.75	3.11	0.25	1.55
J. Armstrong, r. f.	16	1.00	0.21	0.32	0.75
Weaving, 1b and c	11	1.63	2.00	1.00	1.54
F. Ibert, l. f.	11	1.00	2.00	0.29	0.42

THE ECHOES OF NEW HAVEN, CT.

The following is a list of the games played by this club during the past season for the championship:

VICTORIES.

June 5, Echo vs Active	15 to	8
June 8, Echo vs. Rose Hill	13	10
June 15, Echo vs. Atlantic	9	3
June 23, Echo vs. Alert (13 innings)	24	19
June 27, Echo vs. Blue Star	12	2
June 30, Echo vs. Atlanta	8	0
July 3, Echo vs. Quickstep	13	5
July 12, Echo vs. Rose Hill	12	7
July 17, Echo vs. National	10	2
July 27, Echo vs. Active	14	3
Aug. 3, Echo vs. Young Eagles	13	5
Aug. 5, Echo vs. Rose Hill	8	5
Aug. 9, Echo vs. Sure Pop	22	10
Aug. 17, Echo vs. Young Eagles	16	1
Aug. 21, Echo vs. Sure Pop	12	2
Sept. 4, Echo vs. Active	5	0
Sept. 12, Echo vs. Rose Hill	7	1
Sept. 16, Echo vs. Young Eagles	14	2
Sept. 21, Echo vs. Windy Boys	7	0

DEFEATS.

July 31, Alert vs. Echo	9	7
Aug. 25, Young Eagles vs. Echo	12	10

BASEBALL NOTES.—Douglas Allison, in a letter to THE CLIPPER, requests us to state that the report of his having signed to play with the Hartfords is not true. He has not signed with any club. Scott Hastings, too, says that he has not signed with the Louisvilles or any other club. He is in Baltimore......Mr. G. A. Smith of the Live Oak Club of Lynn, Mass., in a letter to us, states that Cummings, late pitcher of the Hartford Club, has signed to play with the Live Oaks of Boston. This leaves the Hartfords without a regular pitcher, with their best catcher gone too.

BILLIARDS.

GOT THE BOY.—Albert Garnier discovered the whereabouts of his wife in New Jersey last week, spirited away her boy, and has assumed full possession of him by legal process. They came to this country, man and wife, in the Fall of 1870, when the Franco-Prussian War had rendered it inconvenient for males to remain in France. They had then been married but a short time. The child, now in dispute, is an only one—a boy, born in this city in November, 1874. The domestic infelicities of the parents need not be adverted to here. In the nature of things, the wrong could scarcely have been wholly on one side.

THOSE TIES.—The Returning Board have decided to open the box-office on Thursday evening of this week, under the pretense of playing off the ties between Rudolphe, J. Dion and Slosson. As it is not likely that Slosson can get here, the Returning Board announce that he will be given third prize. Dion and Rudolphe will play for the box-office. There is no real tie between them. Cyrille Dion had attended to that before Rudolphe and Joseph played together in the tournament.

TOURNAMENTS IN HAMILTON, CANADA.—At Phelan's rooms, Hamilton, a tournament has been in progress since Nov. 27 between Messrs. Phelan, Davis, T. Sexton, A. and C. Egener and J. Hill. The game is the three-ball, 200 points up, and the prizes aggregate $100. On Dec. 11 a tourney for second-class players and for prizes of $25, $15 and $10 was to have begun at the room of the St. Nicholas Hotel, same city.

THAT DISPUTED CHAMPIONSHIP.—Under date of Evansville, Ind., Dec 7, Shaw writes: "I see that Thomas Gallagher, the champion of Ohio, claims the championship of the Northwest. I would remind him that I am open for a challenge for that emblem. LOUIS SHAW, "Champion of the Northwest."

GOING TO NEW ORLEANS.—Louis Shaw, who for some few weeks has been in St. Louis, wrestling for small stakes with its noted amateurs, contemplates going to New Orleans to play exhibition games with George F. Slosson.

WILLIAM SEXTON.—One of the Kettletas Brothers of this city has presented John O'Connor with an admirable likeness of this player. It is in crayon, and the artist was Wilhelm.

CUSHION CAROMS.—McCormick and McCreery, amateurs respectively of this city and St. Louis, last week in the latter city played three-ball cushion-caroms for $100 a side. McCormick won by 50 to 40.

BENEDICTUS.—Maurice Daly was married in this city early last week......On the night of the 8th inst. the formal opening of his new room took place.

NEW ROOM IN ST. LOUIS.—The Everett House is to have five new tables put into it.

THE RING.

CHARITY MATINEE AT HILL'S.—An entertainment, to consist, as usual, of sparring, wrestling, and the regular variety performance, the entire proceeds of which will be devoted to the relief of the sufferers by the appalling calamity at the Brooklyn Theatre, will be given at Harry Hill's Theatre, this city, on Thursday afternoon, Dec. 14. Col. J. H. McLaughlin, champion wrestler, and his late opponent, Charles Murphy, together with several prominent Græco-Roman and Devonshire wrestlers, have volunteered their services, and the leading boxers of the metropolis and vicinity will lend a hand, while Billy Edwards is expected to display his skill in conjunction with anybody near his weight. Mr. Hill has given the use of his establishment free, and the regular relief committee having charge of the benefit arrangements will have full control of the affair.

LARRY POWERS is at present in Chicago, Ill., suffering from partial paralysis of the throat and temporary insanity, as we are informed by Charles E. Davies, who further states that a ball had been given for his benefit, but it yielded little money, and Powers is now in destitute circumstances. Efforts are being made to raise money to secure his admission to, and pay his expenses while receiving treatment in one of the pay hospitals there; and any of Larry's friends who wish to give him a little assistance in the furtherance of this object can send their contributions to Chas. E. Davies, 225 Madison street, Chicago, Ill.

TOM MCALPINE, alias "Soap," is now located in Los Angeles, Cal., where he has opened a saloon and rifle-gallery at No. 15 Maine street, opposite the Opera-house. In a letter dated Nov. 30, he says the weather was so mild there that linen suits were in demand, and he don't expect to put on anything much heavier during the Winter.

FRED BUSSEY, who beat Andy Duffy and was beaten by Tom McAlpine and Tom Kelly, is, we are informed, under lock and key in San Francisco, Cal., awaiting the action of the Grand Jury on a charge of larceny and assault and battery.

CURLING.

THE SEASON OPENED IN BROOKLYN.

The Caledonian Curling Club of Brooklyn opened the season of 1876 and '77 on Dec. 6 by having a practice game on the fine field of ice which covered the large lake at Prospect Park. But for the fact that the two clubs of Brooklyn—the Thistle and Caledonian—lost members by the great calamity of last week, games would have taken place at the park every afternoon, as the ice was in excellent condition for the sport. On Saturday the severe cold weather which set in covered the park lake with ice nearly three inches thick, and on this, on Sunday night, an inch of snow fell. This will be cleared off by Wednesday morning, and then there will be admirable facilities for curling at the lake, and the promise is that they will be continued through to the holidays. The promise of there being a fine field of ice on the large lake at Prospect Park will lead to an unusual gathering of curling clubs of the country on the occasion of the grand match—North vs. South—which will take place at the park in January next; and, in view of the fact, it would be well for the secretaries of clubs at a distance desirous of entering the lists in this grand national contest to notify the secretary of the National Association in time, so that proper arrangements can be made. The large lake at Prospect Park is sixty acres in extent, and a hundred rinks, if necessary, could easily be laid out there.

The curling clubs of New York have been notified that the small lake near the Seventy-fifth-street entrance has been placed at their disposal, and curling will be commenced there this week.

Curling was inaugurated at the lake at Haledon, near Paterson, N. J., on Dec. 9, and now there is a fine surface of ice at command, both there and at Lake View.

THE TRIGGER.

FOUNTAIN SHOOTING CLUB.—The members of this shooting organization assembled in strong force at their club grounds at Brown's Hotel, Ocean Boulevard, L. I., Dec. 7, to shoot for the gold badge awarded by the club to the most skillful marksmen. The conditions of the contest were for each competitor for the prize to shoot at seven birds each, 21yds. rise, 80yds. boundary, H and T traps, and Long Island Gun Club rules to govern. Fourteen members contended for the badge, which was eventually won by Dr. Race, after having tied on the first seven birds with Mr. McLaughlin. Mr. Eddy officiated as referee.

LONG ISLAND SHOOTING CLUB.—The members of this old established club held their annual meeting at Dexter's Park, L. I., on Dec. 8. There was a strong muster of gentlemen belonging to the club, and sides were formed, with eight members on each side, for a friendly contest of skill, under the respective captaincy of Messrs. Atkins and Eddy. The shooting was at ten birds each, 25 yards rise, 80 yards boundary, H and T traps, Long Island Gun Club rules to govern. Dr. Atkins' side was victorious by six birds.

SOLEMN OCCASIONS are sometimes ruthlessly marred. A wedding party in Boston, for example, was broken up by the arrest of the bridegroom and three of his friends for robbery. And at a burial in Mackville, Ark., the men who had been hired to fill the grave fought over their work and used revolvers, two being killed in the presence of the mourners.

THE MUSK-OX is one of the most remarkable quadrupeds to be found in the Arctic regions. It is about the height of a deer, but is much stouter, and appears larger than it really is, from the great profusion of long, matted woolen hair which covers the whole body and conceals a thick coat of extremely fine wool. The head is large and broad, and the horns, very broad at the base, are about two feet in length.

FISHMONGER, to thrifty housewife: "Fish is dear, mum. Hit's gittin' very scarce in consekence o' these 'ere aqueriums."

CHRISTIAN graces, like the stars, shine brightest in the darkest hour.

A CHEERFUL MULE.

Mr. Hogan of Hogansville had the most cheerful mule that ever ground corn from the cob. He hasn't the animal now. The mule is dead. His disposition was mild and serene, his manners, for a mule, were perfect, his hind heels were held down to earth in a sturdy, good-natured way, and no amount of abuse could induce him to send them flying out in search of an enemy. He had no hair on his tail, and no vices. The only mean thing he ever did was to eat up Hogan's new straw-hat one day; but then he did it in such a cheerful way that Hogan forgave him at once, and has worn cloth-caps ever since. Hogan is a very positive, stubborn man; but he loved his mule, and the mule loved Hogan as only a mule can love. It was a question among the neighbors which was the more affectionate of the two.

Mr. Hogan had a brand-new wagon built, and, following a New York style, he called it the Flyaway, and had the name painted on the dashboard. To add to the general effect, he also had a large fly painted just under the name. Little did he think when he hitched his mule to this new wagon that he was stroking his glossy sides for the last time, and that before night the cheerfulness of that gentle animal would vanish in death. It was a lovely morning in June, and Hogan's mule, harnessed for the first time before the new conveyance, trotted down the street, looking perhaps a trifle proud, but still perfectly contented, and certainly more cheerful than ever.

Mr. Hogan pulled up at the grocery-store and alighted, and the cheerful mule was left alone. His look was mild and bland, happiness sat perched upon his waving ears, and peaceful serenity was in every twitch of his hairless tail. He gazed up the street, and he was calm; he turned his great, confiding eye towards the store, and looked happy. In an evil moment this cheerful mule looked behind, and he was lost. He got his mild eye on the big painted eye on the dashboard, and he stood transfixed.

His cheerfulness vanished in a moment. He grappled his teeth hard and gathered himself together, as it were, and then suddenly he shot out, for the first time in his life, his hind legs at an enemy. He put a great deal of vigor into this first effort, and after he had finished he smoothed his wrinkled front, his cheerfulness returned, and with something very like a smile on his countenance he looked back to gaze upon the mangled remains of his foe.

In all probability he was the most disappointed mule that ever drew the breath of life. The fly sat there, looking bigger and uglier than ever. Mr. Hogan's cheerful mule gazed at it one moment in a dazed, staggered sort of way, and then looked as if he had made up his mind never to be happy again. Once more he gripped his teeth hard, and then he kicked at the fly for ten minutes right straight ahead, and, when he looked back, there the insect sat, looking quite peaceful and contented. Then Hogan's mule lost faith in himself. He danced a sort of wild war-dance for five minutes straight ahead, then he let out a series of terrible kicks, glanced quickly behind to notice the effect, and, seeing that awful fly still there, bolted up the street like mad.

Alas! the equable mind of Hogan's mule was gone forever. In his mad career he jammed the fly-away into trees and fences and gate-posts and stumps, until all that he carried behind him was a dismal skeleton of shafts and dashboard. It was right on the railroad track that he finally got rid of these, and he then halted in his wild flight and turned about, and the first thing his flashing eye lit on was the fly on the dashboard. He was, just then, the maddest mule in the United States.

Hark! Puff! puff! puff! A whistle blows its shrill, hoarse shriek of warning; a bell rings! 'Tis the express train approaching!

Hogan's mule heeded it not. He danced around that dashboard and he kicked at that fly. He kicked at it sideways and backward; he kicked at it with one foot, then with two feet, and then with all his feet together. * * * * * *

A shrill whistle, a sudden dash around the curve, one last despairing kick, and Hogan's cheerful mule went fifteen feet straight up into the air, and came down in twenty-five different places.

All that Mr. Hogan ever found of the wreck was the dashboard with the fly on it.

LOST JEWELRY.

In a recent issue of THE CLIPPER we published some singular facts about the loss of valuables, and we are now in possession of another incident of the same kind. The story relates to a young married lady who came with her husband to pay a visit to friends who lived in the country, very close to a small rural village. There were little children at home; and on the day preceding her return the lady went to the village shop to purchase some trifling gifts for the juveniles. She took off her glove to get the silver from her purse; and as the day was warm, and the distance she had to return very short, she did not put the glove on again, but carried it back in her hand. When she reached the house she sat down and exhibited her purchases to her husband and friends. Suddenly she started and exclaimed: "O my ring! I've lost my diamond ring!" On the third finger of her right hand she had worn a valuable diamond ring. It was too wide for her, and she had frequently intended to have its size reduced; but this precaution had hitherto been neglected, and she did not ordinarily wear it, from a dread of the misfortune that had now occurred.

Everyone was immediately on the alert. The village was small, perfect honesty prevalent among its inhabitants, and there had been no one in the shop when the lady was there, and only one or two of the villagers since, who had not been observed to pick up anything. The floor of the shop was thoroughly searched in every corner; the room where the lady had been sitting, and also her bedroom, were closely examined; but nothing could be seen of the ring. As she was positive that it had been on her hand just before she went out, for she distinctly remembered twirling it round and round with her fingers, a band of the village children was collected, arranged in a row, and desired to search the ground of the short avenue and the road to the shop as minutely as possible, proper remuneration being promised, and a tempting reward held out to the finder of the ring. They did their work very diligently; but it was all in vain. No trace of the ring was to be seen; and the lady reluctantly admitted that she had brought the mischance entirely on herself by neglecting the trifling alteration that would have prevented it.

Many months passed away. The friends whom the lady had been visiting had gone from home for a time; and, in their absence, the servants gave the house a thorough cleaning from top to bottom. They came to the library, the room usually occupied in the morning, and which was almost entirely surrounded by book-shelves filled with the works of ancient and modern authors. Shelf after shelf was cleared of its contents; and, in the course of their operations, they came to one containing a collection of antique volumes, rare from their choice binding and, from the nature of their contents, subjects eschewed by the ordinary class of novel-readers or students of light literature. As one of those heavy volumes was gently removed from its resting-place, something fell from it and rolled to the back of the shelf. One of the servants stooped down to see what it was, and the next moment triumphantly displayed in her hand the long-lost diamond ring!

It transpired afterwards that, just before she went to the village-shop, the lady had been examining some of the shelves in the library, and had taken out several of the massive volumes we have mentioned to make a nearer inspection of them. When finished, she replaced them in the shelves; and at the time the too wide ring must have fallen unperceived from her finger and rested on the top of the book, which had not been touched from that day till the one on which it was so unexpectedly discovered.

Buddhism.

The principal religion of China is Buddhism or Boodhism, which also prevails over Birmah, Siam, Ceylon, Japan, and Cochin-China.

It is stated by Ward that Boodh, the founder of this religion, is described in Burmese books to have been the son of the King of Benares, that he flourished about 600 years B. C., and that he had in various ages ten incarnations.

The Buddhists do not believe in a First Cause; they think matter eternal; that every portion of animated existence has its own rise, tendency, and destiny in itself; that the condition of creatures on earth is regulated by works of merit and demerit; that works of merit raise us to happiness and the world to prosperity; while those of vice and demerit degenerate the world, until the universe itself is dissolved.

They suppose a superior deity, raised to that rank by his merit; but he is not governor of the world. To the present period they assign five deities, four of whom have already appeared, the last being Gandama or Boodh, whose pre-eminence continues 5,000 years, 2,384 of which are gone by.

At the end of his 5,000 years, another saint will obtain the supremacy. Six hundred millions of human souls are said to be canonized with each deity, but Boodh took only 24,000 of his company to heaven with him.

The lowest estate is hell; the next, souls in the form of brutes; and both these are states of punishment. The state above is probationary—that of MAN; and still above, degrees of honor and happiness, up to deities and demi-gods, to which man, if found worthy, ascends; or, on the contrary, goes into the lower state of punishment.

The Buddhists believe there are four superior heavens; below these, twelve other heavens, with six other inferior heavens. After these comes the earth; then the world of snakes; then thirty-two chief hells, and one hundred and twenty hells of lesser torment.

The Buddhists believe that persons who obtain a knowledge of things past, present and to come have the power of rendering themselves invisible, and are absorbed into the deity.

Those who perform works of merit become great among men, and are received into some of the heavens, in all of which the enjoyments are sensual. But those who do evil go into a hell proportioned to their crimes. They believe that at the end of a "kulpu"—a length of time too great for human calculation—the universe will be destroyed.

Five commands are delivered to common Buddhists—not to destroy animal life, to avoid theft, adultery, falsehood, and the use of spirituous liquors. Other commands restraining dress, luxury, etc., are given to the highest classes.

They all consider their adoration as paid to a being or beings of exalted merit—not to a Creator. Priests worship daily in the temples, and are forbidden to marry.

Many of the Chinese consider the Grand Lama as the highest priest on earth. This *pontifex maximus* resides in Thibet, and the Tartar population of China pay him homage.

AMUSEMENTS.

WANTED, FOR THE OPENING OF THE HAMILTON OPERA-HOUSE, HAMILTON, ONTARIO, TWO GOOD END-MEN that can do song-and-dance, TWO FEMALE VOCALISTS, IRISH or DUTCH COMEDIAN, who can do middle biz.
Hams without music and wardrobe need not apply.
SEASON BEGINS MONDAY, DEC. 18.
Apply, stating lowest salary, to H. A. DAWSON,
38-1t* P. O. Box 1,550, Toronto, Ont.

TONY PASTOR'S TROUPE
WILL COMMENCE ITS ANNUAL TRAVELING SEASON ON OR ABOUT
MARCH 26, 1877.
ARTISTS OF RECOGNIZED ABILITY
WILL PLEASE ADDRESS TONY PASTOR,
TONY PASTOR'S NEW THEATRE, 587 BROADWAY, NEW YORK.
NONE BUT FIRST-CLASS ARTISTS NEED APPLY. 38-1t

COMIQUE
WILLIAMSBURG, L. I.,
THEALL & CARTER....MANAGERS
FULL DRAMATIC AND VARIETY COMPANY.
DRAMATIC STARS WISHING DATES AT THIS THEATRE ADDRESS AS ABOVE. 38-1t*

GWINE BACK HOME TO DIE.
A new, fresh, taking old-man song. Can't help but please; written in the popular style. Orchestral parts and song mailed for 35cts. ROE STEPHENS,
28-13t* Detroit, Mich.

THE LEVINO BROS.,
Lightning Caricaturists and Tumbler-harmonicon Soloists, have just closed a highly successful and satisfactory engagement with me. They are elegant and attractive artists. Their performance is novel and artistic, and sure to please any kind of an audience. They are engaged for a future date. TONY PASTOR.
New York, Dec. 11, 1876.
Managers, please address LEVINO BROS., care of CLIPPER office.
N. B.—Elegant cuts and lithos. 38-2t*

NEW CHICAGO THEATRE
FIRST-CLASS COMBINATIONS WANTING TIME
IN THE TWO HOLIDAY WEEKS AT THIS HOUSE, address WILL E. CHAPMAN,
38-1t Manager Haverly's Theatre, Chicago, Ill.

ENOCHS' VARIETIES,
SEVENTH STREET, BELOW ARCH,
PHILADELPHIA.
HARRY ENOCHS....Proprietor
JOHN R. LANE....Business-manager
ARTISTS OF ABILITY WRITE FOR DATES.
Inclose stamp, to insure answer, to Manager, as above. [1t*

HALIFAX, N. S.—ST. JOHN, N. B.
WANTED
for the
NEW ACADEMY OF MUSIC,
HALIFAX,
about being completed at a cost of nearly $130,000, and ready for occupancy about 1st Jan., 1877,
A FIRST-CLASS COMBINATION,
(either Musical, Dramatic, Pantomime or Variety) for one or two weeks.
ALSO
A Good Dramatic Company
FOR THE SEASON.
People with musical ability preferred. State lowest salary. Please consider silence a respectful negative.
Attractive STARS and COMBINATIONS played in Halifax and St. John on favorable terms.
Address, WILLIAM NANNARY,
38-1t* St. John, N. B.

WILBOR AND READE,
Trick Musical Act.
For dates address care of CLIPPER office. 38-1t*

STILL ANOTHER TRIUMPH.
PROF. PARKER
AND DOGS
at Holliday-street Theatre, Baltimore, Md. 38-1t*

WANTED,
First-class Combinations for Southern and Western Theatres. THOMPSON & CO.,
38-1t* 801 Walnut street, Philadelphia, Pa.

ROY LESLIE,
Premier Patter-Vocalist of the Day. Repertoire of original songs: "Adventures of George," "Dancing on a Barge," "Billiards," "Saturday Spree," "Car'lina fore de War," "Driving on the Avenue," and original creations of "The Foreigner" and "Old Brown's Girl." Open dates after Feb. 10, 1877. Address care of CLIPPER. 38-1t*

BANJO TAUGHT CORRECTLY. JOHN M. TURNER, late of Olympic, Eagle, and principal theatres throughout the country. Instructions quarterly, or books (easy method), enabling beginners to play a variety of tunes at sight. Mailed—No. 1, $1; No. 2, $3; No. 3, containing stage pieces, tricks, imitations, chimes, etc., $5. Teacher also of Guitar. Stage Banjos a specialty. A good Banjo, $12. SATISFACTION GUARANTEED.
38-1t* 47 Jane street, near Eighth avenue, N. Y.

SURE HIT.
Stump speech (original). Sent for $1. Wigs—First-part wigs, 1; end wigs, $1; fright wigs, $1.50. Address
38-1t* N. K. LOVITT, 454 West 35th street, N. Y.

ETZELTINE SISTERS,
THE SUCCESSFUL DOUBLE JIG AND CLOG DANCERS AND THE CHAMPION DOUBLE-CLUB SWINGERS OF THE WORLD.
GOOD CARDS. Address C. J. ETZELTINE,
38-1t* 51 Forsyth street, City.

THE LONDON PRESS
ON BARTLEY CAMPBELL'S PLAY
THE VIRGINIAN.
The piece contains some good situations, and praise is due to Mr. Bartley Campbell, who has evidenced considerable power of dramatic construction, and much adroitness in the effective weaving together of rather questionable materials. The dialogue is also in portions telling. * * * The acting throughout was admirable. * * * The author, who is an American, was called for at the termination, and bowed his acknowledgments from the footlights.—ILLUSTRATED LONDON NEWS.
"The Virginian" has many strong situations. * * * The whole obtained the favorable verdict of an overwhelming majority of the audience. It is very touching in parts, and it has some forcible inuendo.—LONDON MORNING POST.
There is in "The Virginian" some pathos, together with two situations which are forcible and effective. The play has merit. * * * It is brilliantly acted, and to this a large share of the success it obtained is assignable. * * * The piece was received with favor.—LONDON GLOBE.
"The Virginian" is a strong play of human passion, and in that sense of strong human interest; constructed in five acts, every act ends with a powerful situation. With every desire to do justice to Mr. Bartley Campbell's abilities, it may be said that his "Virginian" has the same effect upon the mind as is produced by reading the dialect poems of Bret Harte. "The Virginian" contains the character of a willful, generous-hearted American girl named Loo Manning, that is an admirable study of character, worthy of Dickens or even of Sterne. It is essentially a novel theatrical type, and is well worth a visit to see.—LONDON SPORTSMAN.
The author has every reason to be satisfied with his reception in London.—LONDON WEEKLY TIMES.
Bits of human nature are to be found here and there in the work which are perfectly delightful.—LONDON DISPATCH. 38-1t

FORT WAYNE, INDIANA, OPERA-HOUSE.
The only place in the city. Rent low, great reduction in local expenses, making this one of the best paying towns in the West. Sharing terms, if desired. Address
38-2t J. W. STOCKBRIDGE, Agent.

NEW MUSIC.—"LET ME DREAM AGAIN," "Poor, but a Gentleman Still," "Don't Make a Noise, or Else You'll Wake the Baby," "Duffy to the Front," and 800 others, 10c. each. Send stamp for catalogue. HARDING'S,
38-1t* 229 Bowery, N. Y.

BIG HIT OF
McCULLOUGH AND CASEY
AT TONY PASTOR'S.
Nov. 13, re-engaged Dec. 11. Biz.: double-Irish songs-and-dances. Greatest jig, reel, and Lancashire clog-dancers in the world. Managers wishing to engage us can do so by addressing us at Tony Pastor's New Theatre, Broadway, N. Y. 38-1t

WANTED—A PARTNER
for the Song-and-dance Biz. Must be a good Song-and Dance man. Address
38-1t* BILLY CUMMINGS, care of CLIPPER.

LOOK! FOR 25 CENTS
I will send you a package of the ORIENTAL LOVE POWDERS, the GREAT TURKISH SECRET, with full directions. Address LUCIUS E. JOYCE, M. D., Bay Ridge, Brooklyn, N. Y. 38-1t*

A FIRST-CLASS Violin and Clarionet, Player is open for an engagement with a responsible manager. Joe De-Barth, 330 N. 2d st. Philadelphia, Pa. [38-1t*

SONG-AND-DANCE LADY
WANTED IMMEDIATELY TO TRAVEL.
Send photograph. State salary expected. Address
38-1t* PROF. CHAS. McDONALD, Portsmouth, Va.

WANTED, A FULL DRAMATIC COMPANY, except leading-lady and low-comedian. No fancy salaries. Apply to JOHN L. SANFORD, Dramatic Agent, 9 West Third street, New York. 38-1t*

WANTED, VARIETY TALENT in all its branches; lady specialty artist. JOHN L. SANFORD, Dramatic Agent, 9 West Third street, N. Y. 1*

CHAPMAN & CHRISDIE.
I am waiting to hear from you. JOHN L. SANFORD
Dramatic Agent, 9 West Third street, New York. 38-1t*

GERMANIA VARIETY Theatre, R. Bloeser, sole proprietor, Scranton, Pa.—Wanted for Dec. 18 and later, talent of all kinds, especially ladies. Write or telegraph at once. Salaries sure, but must be low. 38-1t*

CHAS. MACGINNIS,
at liberty after Dec. 15. At present engaged (per contract) in writing a comedy for McEvoy's Hibernica. Address care Lookbox 36, Centralia, Ill. 38-1t*

MISCELLANEOUS.

ENLARGE and develop any portion of the body by using "Perfezione." Price $1, postpaid. Reliable and safe. Address Dr. Van Holm, 161 Court st., Boston, Mass. [38-1t*

PERFEZIONE strengthens, enlarges and develops any part of the body. Price $1, postpaid. Address Dr. VAN HOLM, 161 Court st., Boston, Mass. (Copyrighted.) 38-1t*

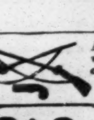
MONEY, MONEY, MONEY.
Ten times the worth of your money.
Send fifty cents for sample to
J. STERN,
38-2t* Wolcott, Wayne Co., N. Y.

25 NEW-YEAR CARDS, with name, 20c. 25 Extra Mixed, 10c. GEO. I. REED & CO., Nassau, N.Y. 38-1t*

MAGIC BUTTON. Easily attached or removed. No sewing. Sample dozen, 15 cents; by mail, postpaid, 20 cents. Address D. KING,
38-1t* 133 Fulton street, N. Y.

LOOK 20 Best Selling articles in the World. One Sample free, and an order good for $5.00. ATKINSON & CO., 2 Clinton Place, N. Y. 27-13t*-eow

AMATEUR PHOTOGRAPHIC APPARATUS. —Latest invention. Every person can operate with perfect success. Complete, with chemicals, &c., price $5. Enclose stamp for circular.
E. SACKMANN, Manufacturer,
630 De Kalb avenue,
Agents wanted. [38-1t* Brooklyn, N. Y.


The PERFORMING SKELETON, 14 inches in height. It will dance in perfect time to any tune, falls down, rises, walks, bows, &c., &c., as requested, seemingly endowed with life; defying detection. A never fails to delight, astonish, and produce a decided sensation. Price reduced to 15 cts. 2 for 25 cts. Mailed, post-paid. Address EUREKA TRICK AND NOVELTY CO., 39 Ann St., New York, Box 4614.
38-1t*

SPORTING.

A Revolver for $2, 7-shot, Plated, with 100 Cartridges, if ordered by Jan. 1. Send or call for Illustrated Catalogue. Agents wanted.
S. B. TATE,
63 FULTON ST., New York City.

NEW CUTS
AT THE
NATIONAL
PRINTING CO.,
CHICAGO.

THE
Great Divorce Case,
also played under a dozen different titles, the following cuts being applicable to all.
No. 261, TWO-SHEET CUT,
three scenes from the first and second acts; in two colors, red and black.
PRICE, $18 PER 100.
No. 262, TWO-SHEET CUT,
three scenes from the second and third acts; in two colors.
PRICE $18 PER 100.
No. 263, One-sheet Block Cut,
scene from second act, in two colors.
PRICE, $9 PER 100.
No. 264, One-sheet Block Bill,
title "The Great Divorce Case," in two colors.
PRICE, $9 PER 100.
No. 265, Three-sheet Block Bill,
top and bottom sheets in blue ink, centre sheet in two colors.
PRICE, $20 PER 100.
These cuts will also answer for
FORBIDDEN FRUIT,
and in addition we have a
THREE-SHEET BLOCK BILL AT $20 PER 100.
AND A
ONE-SHEET BLOCK AT $9 PER 100,
with the title "Forbidden Fruit," in two colors.

OUR BOYS.
No. 266, TWO-SHEET CUT, three scenes from the play, in two colors. Price $18 per 100.
No. 267, TWO-SHEET CUT, three scenes from the play, in two colors. Price $18 per 100.
No. 268, ONE-SHEET CUT, in two colors. Price $9 per 100.
No. 269, ONE-SHEET BLOCK BILL, in two colors. Price $9 per 100.
No. 270, THREE-SHEET BLOCK BILL, in two colors. Price $20 per 100.

CUTS
FOR
SWEETHEARTS, TOM COBB, LES DANICHEF,
and other recent successful plays, will be produced as rapidly as possible. We intend hereafter to MAKE A SPECIALTY OF DRAMATIC CUTS, and anyone desiring cuts of a successful play has but to send sketches of the scenes, and they will be reproduced in wood-cuts at short notice.

NEW MAGICIAN CUTS.
Recognizing the demand for this class of cuts, we are just completing the following:
No. 100, THREE-SHEET CUT, in two colors, new and elaborate design. Large centre picture, Growth of Flowers; two smaller ones, Magic Handkerchief and Magic Hat. Price $27 per 100.
No. 101, THREE-SHEET CUT, in two colors, red and black. Centre picture, Dancing Skeleton. Two smaller ones. Watch Trick and Card Trick. Price $27 per 100.
No. 102, TWO-SHEET CUT, in two colors. Enchanted Canopy. Price $18 per 100.
No. 103, TWO-SHEET CUT, in two colors. Aerial Suspension. Price $18 per 100.
No. 104, TWO-SHEET CUT, in two colors. Magic Rings. Price $18 per 100.
No. 105, TWO-SHEET CUT, in two colors. Box Trick. Price $18 per 100.
These are to be supplemented with four one-sheet cuts, two three-sheet cuts, and one six-sheet cut, in addition to our previous assortment, making ours the largest and most complete stock of magician cuts in the country.
WE ALSO HAVE THE FOLLOWING
NEW CUTS.
No. 1.—PANTOMIME SCENE. 9-sheet cut, in two colors. Price $81 per 100. 5 characters, viz.: Clown, Pantaloon, Harlequin, Columbine and Fop. Mortised for lettering.
No. 2.—BALLET AND TRANSFORMATION SCENE.—6-sheet cut, in 4 colors. A magnificent cut, containing no less than 120 female figures, besides gorgeous scenic effects. Price $90 per 100.
No. 22.—LADY. 3-sheet cut, 4 colors. Scene, a Garden, with statuette of Cupid, etc. Price $45 per 100. Mortised for lettering.
No. 23.—LADY. 3-sheet cut, 4 colors. Scene, Garden and Lake. Price $45 per 100. Mortised for lettering.
No. 30.—CLOWN—PANTOMIME. 3-sheet cut, 4 colors. Price, $45 per 100. Mortised for lettering.
No. 31.—PANTALOON—PANTOMIME. 3-sheet cut, 4 colors. Price $45 per 100. Mortised for lettering.
No. 150.—LADY 2-sheet, sitting figure, in frame, with two Cupids at base. 4 colors. Price $30 per 100.
No. 151.—LADY. 2-sheet cut, 4 colors. Sitting figure, in frame, surrounded by Cupids. Price $30 per 100.
And numerous others, the list being too extensive to enumerate.
OUR ASSORTMENT OF
MINSTREL CUTS
is the largest in the world, and is constantly being added to. It is a well known fact that we enjoy a larger minstrel patronage than all the other offices in the country combined.
IN STOCK STREAMERS,
we have recently added a half-sheet ribbon streamer, in blue, at 2½ cts. per letter, and a quarter-sheet sunk-letter, blue, at 1½ cts. per letter, thus making
7 KINDS OF STREAMERS CARRIED IN STOCK,
from a quarter to a three-sheet letter, from which orders can be filled at a few minutes' notice. In addition, we have
Over 40 Kinds of Streamers,
and can suit any taste or pocketbook.
OUR NEW CATALOGUE
will be ready in about two weeks. Send for it.
Notwithstanding the general complaint of hard times, we are literally overrun with work, and have been compelled to run our presses every night and every Sunday for two weeks past, which is the best evidence in the world that
HONORABLE DEALING, FIRST-CLASS WORK, AND LOW PRICES
are appreciated by discerning managers. We do not pretend to do "cheap" (and nasty) work, but what we do contend is, that we use better paper, better inks, do better work, and give more for the money than any other office in the United States, and comparison is invited. The shrewdest showmen recognize that "the best is the cheapest," and it is an admitted fact that no show, properly advertised with first-class printing, ever made a failure, if well-managed, and having merit to back it.
"Use printer's ink unsparingly."—P. T. BARNUM.
"You can't give me too much or too good printing. I want to cover every board in every city I visit, and I want the best and showiest paper obtainable. It pays."—J. H. HAVERLY.
"Everyone says we have the finest paper in the land, but it is impossible to improve on it, do so, and don't spare the expense."—SHED. G. BERGER.
"My only salvation in these dreadfully depressed times has been the liberal use of the magnificent paper you furnish."—FRANK MAYO.
"In comparison with every office of consequence in the United States, we have found your prices the lowest and your work the best. You shall have our patronage exclusively."—LA. STATE LOTTERY CO.
Hundreds of testimonials could be published, but the above will suffice.

NATIONAL
PRINTING CO.,
116 and 118 Franklin Street,
CHICAGO.
ADDRESS
C. H. McCONNELL,
GENERAL MANAGER.
GEO. A. P. KELSEY, Secretary. 38-1t

THE GREAT TRAGEDY!

THE BURNED BROOKLYN THEATRE.

295 DEAD BODIES THUS FAR.

DETAILS OF THE CALAMITY.

THE SWORN TESTIMONY OF THE SURVIVORS — DESCRIPTION AND HISTORY OF THE THEATRE—PORTRAITS AND BIOGRAPHIES OF CLAUDE BURROUGHS AND H. S. MURDOCH.

When the New York papers on Wednesday morning chronicled the total destruction by fire of the Brooklyn (L. I.) Theatre on the previous night, it was generally supposed that not more than two or three persons had perished in the conflagration; and when it was rumored that several lives had been sacrificed, people generally regarded the rumor as an exaggeration, until later confirmatory reports revealed the appalling horror of the disaster. In the first reports the only intimation of any loss of life was that H. S. Murdock was missing, and that two gentlemen, passing along Ford's alley, had observed a man lift a window overhead and attempt to crawl out, but the sash fell, and held him until the flames enveloped him and he disappeared in the burning building. It was also stated that a number of people were trampled upon, crushed, and otherwise seriously injured in making their escape. But hardly had business people got down town when the newspaper bulletins commenced to give the terrible news. At first the number of lives lost was given as considerably less than one hundred, but, as the firemen removed the baked and mutilated remains from the ruins, the death-roll was quickly swelled, until on Thursday the readers of the morning journals were startled by the announcement that over three hundred had perished.

The fire commenced about seventeen or twenty minutes after eleven o'clock P. M., Dec. 5, and while the last scene of the last act of "The Two Orphans" was being performed, when it was discovered that one of the borders had been blown by a current of air against one of the border-lights and taken fire. The stage hands endeavored to extinguish the fire, but their efforts were unavailing, and the flames spread rapidly from border to border. The scene on the stage was what is technically called a box scene—inclosed on all sides save that facing the audience, and having a mimic ceiling overhead. It represented the boathouse inhabited by La Frochard, and had a low, sloping ceiling, with wide doors in the centre of the flat, and a small door in the left centre. Miss Kate Claxton, in the character of Louise the blind girl, was lying upon a pallet of straw, and H. S. Murdoch as Pierre, was leaning over her; J. B. Studley, who acted Jacques Frochard, was also upon the stage. When the flames could almost have been encompassed with one's hand, Charles R. Thorne Jr., who was sitting in his dressing-room which was on a level with the stage-floor and just behind the private box on the left of the stage—as seen from the auditorium—was requested by one of the lady chorus-singers, who was on her way out of the theatre, to "come and look at the fire." Mr. Thorne stepped out upon the stage, expecting to see, as he informs us, the light from a fire in the vicinity of the theatre, but to his surprise the lady pointed to the blazing border overhead, and Mr. Thorne thus describes the commencement of this terrible conflagration. Gazing upon the opposite side of the theatre, he saw a man standing upon the fly-gallery, having in his hand a long pole, with which he was tapping the flames upon the border, and endeavoring to extinguish them. This is the course generally pursued in all theatres under similar circumstances, because the use of water thrown from a hose to a good height directly over the centre of the stage would be quite as likely to create a panic among the audience, as any noise or commotion in otherwise extinguishing the fire. It may be here stated that one of the borders took fire at this theatre during the performance of "The Long Strike," and another took fire during the performance of "Julius Cæsar," and in both cases the fire was extinguished without creating any commotion. For the benefit of the non-professional reader, it may be as well to explain here what borders are, and how they are lighted. Borders are large pieces of canvas, painted to represent the sky, foliage of trees, etc., as the case may require, to match the scene upon the stage, and are suspended from battens, which extend across the entire width of the stage. From the tops of these battens are ropes, which extend up to a frame-work near the top of the theatre, called the gridiron-gallery, and thence downward to a gallery against the side wall of the theatre, about 25 feet above the stage, called the fly-gallery, and the ropes of the several borders are fastened to marlin-spikes. When a border is not in use, it is raised up above the top of the proscenium. In front of these borders is a row of gas-jets, extending across the stage and surrounded on the side nearest the audience by tin in circular form, which acts as a reflector and protects the borders in front of it from coming in contact with the other border-lights. On the side nearest the borders are wires of circular shape, placed at intervals, or else a continuous sheet of wire gauze. To allow the heated air to escape, holes are made in the top of the tin, and these should be protected by little chimneys of tin, with the tops covered so that the heated air could only pass out at the sides. The border-lights in the Brooklyn Theatre were not so protected, and probably a shred of canvas, like a thread, hung down from the border, and, being wafted to and fro by the changing currents of heated air, dropped into one of these open orifices and ignited. The border that first took fire was one which hung between the fourth and fifth grooves, and represented the foliage of trees, and its edges were cut in the shape of leaves. It had been used in one of the earlier scenes of the drama. To resume our narrative: When the man standing on the fly-gallery was tapping the flames with the stick, he drove the border back against others which hung behind it, and the flames quickly communicated to these. Forked tongues of fire seemed to leap upwards, and in a shorter time than we can describe it the hanging canvas was one mass of fire. The stage-hands had collected behind the set boathouse upon the stage, and in suppressed but excited tones were giving hurried directions to the man on the fly-gallery. This commotion disturbed the actors on the stage, and was probably heard by the audience. Mr. Studley stepped to the wing and requested them to be quiet. In a very short space of time those upon the stage became aware that the borders were on fire, and, fearing that the audience might become alarmed, Mr. Studley spoke to them, begging them to keep quiet, as there was no cause for alarm. Miss Kate Claxton spoke later, requesting the people to sit down. Mr. Studley again spoke to them, saying "We are between the fire and you. If you must go out, go quietly." The position of the people then on the stage was Mr. Studley on extreme stage-left, next to him Mrs. Farren, then Kate Claxton, and Harry S. Murdoch in the right-hand corner. Mr. Murdoch then exclaimed: "Sit still—there is no danger." Mr. Thorne, who was standing only a few feet from him, exclaimed to him: "There is danger. Get out of the theatre as soon as possible." By this time pieces of burning canvas commenced to fall upon the roof of the boathouse. Mr. Thorne rushed into his room and told his wife to gather up what things she could, and they hastily started for the back door. Mr. Thorne hurried Mrs. Seymour, two or three other ladies and his wife out, when the stage-door suddenly closed. At the instant that they left the stage there seemed to be a sheet of flame and smoke, which revolved in a circle. It shot down upon him, and as he opened the door to the stage exit, which closed with a spring, the flames burnt the feathers on his hat, the rear portion of his baging, and singed his own hair. As he took a last glance at the stage, he saw a man jump from the fly-gallery to the stage-floor, and saw Harry Murdoch run across the stage towards the Flood's-alley side, and the fire was so lurid and the smoke so dense that only the calves of his legs were visible. Mr. Thorne at once went to his carriage, which was in waiting at the back-door, and, as the driver was engaged in taking the blankets off the horses, Mr. Thorne spoke to him to leave the blankets alone, jump on his box, and drive away. Scarcely had he uttered these words, when a large glass window in the rear wall of the theatre fell outward with a crash. Mr. Thorne, after being driven a few blocks, ordered the carriage to be stopped, and putting on an overcoat over his stage-attire, returned to the theatre to ascertain if he could render any assistance. At that time the main entrance to the theatre was blockaded, and people were coming out over the prostrate forms of those who had fallen in the lobby. A short time before the breaking-out of the fire Mr. Thorne had been to the green-room, which is located, with a number of dressing-rooms, beneath the stage, and there he saw Claude Burroughs in conversation with one of the ladies of the company.

Mr. Studley, who was not familiar with the theatre, in trying to escape found the passage which led underground from the star dressing-room, on the stage right, to the box-office. It was utterly dark, but he groped his way. He found a window, and this he broke open, cutting his hand badly, and found a solid stone wall to oppose his passage. The fresh air partially dispelled the smoke, and, turning, he beheld a door, which he could have easily opened by simply moving a catch upon the lock, as it was of the spring-pattern, and locked and unlocked with a key only on the other side; but he did not know this. Finding this door securely fastened, as he supposed, he battered it with his fists and feet, until, after great exertion, it gave way and fell inwards, and afforded them all an opportunity to escape through the box-office into the main lobby, and thence with the surging crowd into the street.

J. W. Thorpe, after rendering all the assistance in his power to the people on the stage, turned his attention to his family, who resided in apartments over the vestibule of the theatre. He passed through the private box on the left side of the auditorium into the parquet circle, and reached his rooms by way of the private staircase in the rear of the box-office. He discovered that his family had retired, and after arousing them, they set about to save what few thing they could; but the flames made such rapid progress that they were compelled to fly to a ploce of safety. Aided by Michael Sweeney, the janitor, and two police officers they succeeded in making their escape.

John Cumberson and William Layton stage-hands were rescued, but they were severely burned and were taken to the hospital.

PROFESSIONAL INCIDENTS.

Mrs. H. F. Daly, wife of the gentleman who acted the Count De Liniers, occupied a seat in the parquet, near the orchestra, and, hearing the commotion on the stage, attempted to leave the auditorium, when one of the ushers requested her to sit down. She did so, but, hearing the noise continue, she rose and worked her way slowly around one of the side-aisles near the parquet-circle, and reached the main lobby just as the panic commenced, and was carried out of the theatre by the crowd across the street to the opposite side, where she fortunately met her husband, who had just made his escape through the underground passage of the theatre.

John Mathews, H. B. Phillips and H. F. Daly were conversing in the greenroom, and when they heard the noise overhead they thought the supernumeraries were fighting. Someone opened the door of the greenroom, when the cry of fire reached their ears, and they all escaped through the subterranean passage of the theatre.

Miss Ida Vernon had finished her duties, and left the theatre a short time before the fire broke out. She was residing in Johnson street, only a short distance from the theatre, on the opposite side of the way. Her brother was in the same house, very ill from hemorrhage. Fearing that the fire would communicate with their residence, she caused his removal to the Pierrepont House, whither she went herself.

DEATHS OF PROFESSIONALS.

Claude Burroughs and Henry S. Murdoch perished in the flames, as well as four of the regular supernumeraries attached to the Union-square Theatre, who had been performing in "The Two Orphans." Nothing definite can be known of the manner of the death of either Mr. Burroughs or Mr. Murdoch. Their remains were discovered late on Wednesday night, those of Claude Burroughs being identified by the aguilettes which he wore on his shoulders, and by the peculiar conformation of his teeth, which were examined by a Brooklyn dentist who had previously treated him. The body was found near the underground passage. The top of the skull had been burned away, and the counterweight of the curtain rested upon the lower part of his body. It is fair to presume that, as he was last seen in the greenroom, underneath the stage, he attempted first to ascend to his dressing-room, which was two flights of stairs above the stage, and, finding himself cut off by the fire, he endeavored to escape in his stage-clothes by the underground passage; but, just before reaching it, the counter-weight attached to the drop-curtain fell after the rope had been burned away, and struck him to the earth.

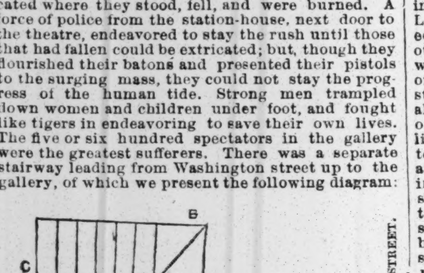
Mr. Murdoch, when last seen, was running towards the stairs which led to his dressing.room, which was one flight above the stage.

AMONG THE AUDIENCE.

When the pieces of burning canvas fell upon the roof of the boathouse, a voice was heard in front saying "It is time to be out of this;" and then the stampede commenced. The stage had been enveloped in a mass of smoke and flame. The ushers opened the three doors leading into Flood's alley, connecting Myrtle avenue and Johnson street, and through this many of those in the parquet and parquet circle escaped uninjured. Others crowded out through the glass doors into the main lobby, which immediately became choked up. On the stairway leading to the dress-circle, just above the landing-place, a woman's foot was caught in the railing of the balustrade. She fell, and the crowd, pushed forward by those still farther in the rear, fell over, until they lay four or five deep, crushed and wounded upon the stairway landing. The roof was now ablaze, and the auditorium was filled with dense smoke. Many persons must have suffocated where they stood, fell, and were burned. A force of police from the station-house, next door to the theatre, endeavored to stay the rush until those that had fallen could be extricated; but, though they flourished their batons and presented their pistols to the surging mass, they could not stay the progress of the human tide. Strong men trampled down women and children under foot, and fought like tigers in endeavoring to save their own lives. The five or six hundred spectators in the gallery were the greatest sufferers. There was a separate stairway leading from Washington street up to the gallery, of which we present the following diagram:

COMMENCEMENT OF THE CONFLAGRATION, AS SEEN FROM THE FRONT OF THE THEATRE.

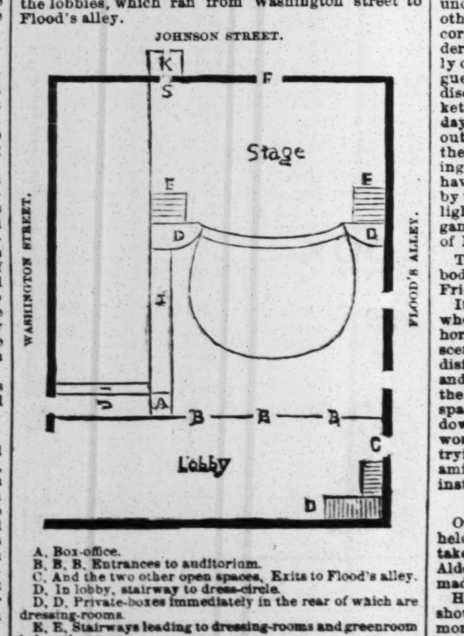
AFTER THE FIRE—RUINS VIEWED FROM JOHNSON STREET.



A. Entrance to gallery.
B. Door leading into the dress-circle.
C. Head of gallery stairs.

It is probable that the entrance to this stairway became blockaded early during the stampede, and that the smoke driven down from the roof suffocated many of the spectators, and that they fell one upon another, and lay there until the supports to the gallery were burned away, and then fell into the vestibule and the pit below, where their charred remains were found. Those few who succeeded in escaping down the stairs, and who broke through the door leading to the vestibule of the dress-circle, which apparently offered the best means of escape, found themselves confronted by a stream of people flying for their lives from the dress-circle. The two streams meeting at the head of the stairs at once formed an obstruction. The struggle for life was terrific. Some jumped over the balusters on the heads of the people below. Soon after the balusters, yielding to the pressure, gave way, and at length the stairway fell with a crash, the floors gave way, and a mass of humanity were plunged down into a pit of death, and the debris from the falling galleries and roof covered them. The scene in the street during the time of the fire was one of wild confusion. An explanation may here be made of the cause of so few people escaping from the gallery. The dome of the theatre was not, as many people suppose, the actual roof of the theatre. It was a false roof, and a number of feet below the real roof, and in the vacant space between the two was located the carpenter's shop of the theatre. Over the stage the roof was very much higher than the real roof over the auditorium, on account of greater space being required to hoist drops of scenery, etc., above the view of the audience. From above the level of the top of the proscenium, on the stage, and the false dome of the auditorium, there was a clear open space, there being no dividing wall between them. When the flames had gained headway over the stage, the current of cold air that flowed in from the auditorium caused the flames to spread over the dome of the auditorium, and, finding no free vent, they probably burst through the frail covering of light woodwork and painted canvas, and struck downward upon the mass of people in the gallery, causing them to die of suffocation before the flames scorched their bodies. The fact of several people leaping from the gallery to the dress-circle below, and that many bodies were found under the lower floor of the auditorium at a point where they would naturally have fallen had they jumped from the gallery and missed the next tier, seems to corroborate this theory.

As will be seen by the accompanying diagram, the front entrance to the theatre was on Washington street, and the entrances to the stage were on Johnson street, a restaurant occupying the corner in front of the theatre proper, and adjoining the lobbies, which ran from Washington street to Flood's alley.



A, Box-office.
B, B, B, Entrances to auditorium.
C, And the two other open spaces, Exits to Flood's alley.
D, In lobby, stairway to dress-circle.
D, D, Private-boxes immediately in the rear of which are dressing-rooms.
E, E, Stairways leading to dressing-rooms and greenroom below the stage.
F, Large double doors opening on Johnson street.
S, Stage-door, opening into doorkeeper's lodge.
K, Door opening on Johnson street. Both of these opened inwardly, and shortly after the fire broke out were locked by the doorkeeper, who refused subsequently to reopen them.
L, Underground passage, leading from the stage to the box-office.
I, Flight of stairs, leading to the private apartments over the lobby of the theatre.
J, Stairs leading to the gallery.
C. R. Thorne Jr.'s dressing-room was in the rear of left-hand box as you look towards the stage. The dressing-room in the rear of the other box was Miss Fanny Morant's, who had gone home early in the evening. Directly over that, and up one flight of stairs, was Harry Murdoch's, and one flight higher up was Claude Burroughs'.

The number of people in the theatre, according to the estimate formed by Mr. A. M. Palmer, was as follows: 465 persons in the upper gallery, 300 persons in the dress-circle, 250 persons in the parquet, 21 actors—speaking people—20 supernumeraries, 10 stage hands, 12 musicians. Total, 1,018; or, including dressers and other subordinates, in all about 1,050 persons.

Exactly how most of the victims met their death will probably never be known. When the panic-stricken audience rushed to their fate, or were overtaken by the fiery element, it would have been utterly impossible for any observer—were he ever so self-possessed and fortunate enough to afterwards escape—to correctly note the course of events, for the theatre was filled with black smoke, flames and heated air. In fact, very many people were quite unable to give any rational account of the way in which they personally escaped; some stated that they were the last to leave certain portions of the house; and the majority believed that all had got out safe. When the story of what occurred has to be gleaned from witnesses who must have been in a high state of nervous excitement, in consequence of the deadly peril that surrounded them, we cannot expect any great consistency in their statements; and the evidence given at the Fire-marshal's investigation, which will be found below, will give our readers a better conception of the fearful scene than any other account we could publish. Numerous stories of hairbreadth escapes are related, but to give all of them would require much more space than we have at command. Among others, the family of Wm. C. Kingsley, one of the owners of the building, who were in a private-box, saved themselves by crawling out through a window. The police, firemen, and ushers labored hard to rescue the people, but the destruction was so swift that they soon had to secure their own safety by a speedy exit. When the fire was first discovered an alarm was given and quickly responded to by the Fire Department; but when the firemen arrived the theatre was doomed, and the whole force of the Western District had to be called out to assist in saving adjoining property.

In an incredibly short space of time a large crowd assembled; but safety-ropes were quickly stretched across the streets, and a cordon of police kept them out of danger. The scene in front of the theatre was extremely tragic. Many rushed wildly about, inquiring for missing friends; ambulances from the Long Island College Hospital took away the wounded; some were carried away by their friends, and others were taken to the First Precinct Station, where they rested in security until the hasty exit of policemen warned them of the threatened destruction of that building. Soon after the first alarm was given the flames burst through the roof of the theatre, and rose in columns of fire, with but little smoke. The rapidity with which the interior burnt was soon apparent to those near at hand, and very shortly the rear wall crashed inward, and a moment later the wall on Johnson street fell inward also. The night was clear, and the sight was impressively grand. Showers of sparks went up, and for a while the fire seemed to burn with greater fierceness, but the immediate spectators could see that its fury was in a great measure spent. A dwelling adjoining the theatre was now enveloped in flames, and soon nothing but the ruined walls were to be seen amidst the sea of fire. The total loss on the Brooklyn Theatre is said to have been $150,000 on the building, and $10,000 on the fixtures, machinery, etc. The insurance amounts to $40,000—$30,000 on the building, $10,000 on the fixtures. The insurance was distributed among sixteen companies. Messrs. Shook & Palmer lose heavily, so far as scenery is concerned; for, besides all that used in "The Two Orphans," there were stored here all that had been used at the Union-square Theatre, New York, in "The Geneva Cross," "Led Astray," "Conscience," and "Ferreol," and a large quantity of stock scenes. Being cramped for room in the Union-square Theatre, they had used the Brooklyn Theatre as a storehouse for scenery.

A little after two o'clock on the morning of the 6th, it was discovered that the remains of a number of unfortunates were in the ruins; but then it was supposed that they would not exceed twelve or fifteen, and it was six o'clock before the work of

REMOVING THE DEAD

commenced. As they must have been in the galleries and been carried down into the cellar, under the vestibule, it was thought that some of them would be found near the lobby. From the entrance on Washington street to the inner doors the floor of the vestibule remained; but beyond there was little but a blackened heap of ruins, the floors having been burned away, and the debris had fallen into the cellar beneath. Chief-engineer Nevins, District-engineer Farley, Gilbert Burns and a squad of firemen took the work in hand, and commenced just inside of the inner doors of the main lobby. Beams and embers were removed, and they soon discovered a pile of dead bodies. By eight o'clock fourteen dead bodies were taken out. They were found in all positions, and twisted and contorted in all manner of shapes. Some lay on their faces, with arms extended; others, with arms over their faces, as if to ward off the smoke and the flames; and others were doubled-up in heaps. The hands were clenched in the agony of death, and nearly all were so blackened and charred as to be unrecognizable. Some of the remains would have an arm, or a leg, or a head missing, and many fragments of bodies and cindered trunks were discovered. Charred rags clung to some, and others were utterly denuded of clothing. Rings, keys, watches, chains, and other articles of adornment were found on the persons, and in some cases pocketbooks and letters; and it was by these trinkets that most of the recognized dead were identified. The bodies were carefully lifted out and placed on the floor of the vestibule. Shortly after eight o'clock undertakers, with their wagons and boxes, arrived, and the work of removing the dead to the Morgue began. Police guarded the door, and platoons on the adjoining streets kept back the crowd. A new squad of firemen and helpers arrived about nine o'clock, and the awful work went forward. Forty bodies were removed, but the pile did not appear to grow less, and it began to be believed that the number would reach a hundred. By the middle of the forenoon the corpses near the inner doors had been cleared away down to the floor of the cellar, and it was then discovered that there were a number of corpses piled together under the floor of the outer vestibule. On the other side, towards the staircase, was a bank of corpses six feet deep, covered with ashes and cinders and burned almost to a crisp. At noon nearly one hundred bodies had been removed, the Morgue was filled, and the ghastly remains afterwards discovered were removed to the old Brooklyn Market Building, on Adams street. Work continued all day, and at 8 o'clock P. M. 236 bodies had been taken out. A number were found in the auditorium, under the galleries, and several of these were women holding opera-glasses in their hands, who are supposed to have been occupants of the dress-circle, suffocated by the smoke. The men worked after dark by the light of calcium-lights and lanterns, and a special gang was put to work to try and discover the bodies of Murdoch and Burroughs.

The search for the dead was continued. Several bodies were exhumed on Thursday, and three on Friday morning, which made a total of 295.

It was, however, at the Morgue and the market, where the charred bodies were taken, that the full horrors of the calamity were revealed; and the scenes there, when relatives discovered the fearfully disfigured remains of their loved ones, were terrible and heartrending. It was a sickening sight to see the rows of bodies, reaching from one end of the spacious market-building to the other. And up and down through those rows of corpses men and women were constantly passing and repassing, now trying to scan the features of the dead, and now examining the clothing with an anxious air. In some instances whole families were missing.

ACTION OF THE CITY AUTHORITIES.

On Wednesday the Brooklyn Common Council held meetings and appointed special committees to take suitable action in the premises. On Thursday Alderman Fisher, the chairman of the committees, made the report in substance as follows:

He said that it had been decided that the bodies should be buried by the city with appropriate ceremonies, and that Aldermen Guthrie, Arnott and Murtha had been appointed as a committe on the public funeral, and Aldermen Rowley, Black and French a committee to ascertain the number of bodies to be buried. The committee was met Wednesday morning by a committee of the Board of Supervisors, consisting of Supervisors Strong, Sexton, Curren, Harman, Brown, Ryan and Byrne, and by Mayor Shroeder, Col. Wm. E. Sinn of the Park Theatre, and Edmund Driggs, president of the Cypress-hill's Cemetery Association. Col. Sinn stated that the members of the theatrical profession in this city and Brooklyn proposed to take steps towards raising $20,000 to aid the authorities in such action as they might decide upon. Edmund Driggs offered a suitable plot of ground in the Cypress-hills Cemetery for the interment of such dead as the city should assume the charge of. Alderman Guthrie reported that Henry E. Pierrepont had offered, on behalf of the Directors of the Greenwood Cemetery, a plot of ground in that cemetery. These offers were accepted, and the chairman announced the following subcommittees: On Plot for Burial—Aldermen Guthrie, Arnott and Murtha, and Supervisors Strong and Harman; on Public Funeral—Aldermen Rowley, Black and French, and Supervisors Sexton and Curren; in reference to the number of dead to be buried by the city—Aldermen Burnet, Acker and Donovan, and Supervisors Brown and Byrne. The Committee on Burial announced that they had not been able to determine the number of bodies to be buried. Offers of burial-plots were also received from the offices of the Maple Grove and Washington Cemeteries. The committee recommended that all the bodies should be buried in one plot by the city, if so desired, and that the unrecognized should be taken care of by the city, and those identified provided for, if their relatives should so desire. The Brooklyn Tabernacle had been offered to the city to be used for the funeral services, but the committee thought it better to secure the Rink in Clermont avenue. This was not available, however, on account of repairs; but the Academy of Music had been offered to the city free of charge, and it had been suggested that services should also be held in the Park Theatre and at Hooley's Opera-house at the same time. It was finally determined to bury the victims of the disaster in Greenwood Cemetery, on Saturday, Dec. 9, and to hold the public services in the Academy of Music on Sunday, at 2 P. M.

The report of the committee was adopted, and $150 was appropriated to drape the City Hall.

The "Board of Health adopted a resolution on Thursday that prompt measures be taken for the proper disinfection and preservation of the bodies of the victims of the disaster, and that the president of the Board be authorized to employ such assistance and take such measures as he might deem necessary.

Mayor Schroeder was authorized by the Aldermen to act as the treasurer of all funds which might be contributed for the relief of sufferers from the fire. The Mayor said Thursday that he had received $1,600, of which S. B. Chittenden, who was in Washington, had contributed $1,000.

RESOLUTIONS OF SYMPATHY BY THE NEW YORK ALDERMEN.

In the Board of Aldermen of this city, on Dec. 7, the following resolutions, offered by Alderman Pinckney, were adopted:

Resolved, That the Common Council of the city of New York deplore the calamity that has recently visited our sister city in the almost unprecedented loss of life in the burning of the Brooklyn Theatre on the night of the 5th instant, and particularly sympathizes with the unfortunate families who, on the threshold of what probably will be an inclement Winter, have been deprived of those upon whom they had, in a great measure, depended for their support; therefore, further

Resolved, That his Honor the Mayor be and is hereby requested to call upon our citizens to contribute by all means in their power to alleviate the distress which will surely grow out of this appalling visitation.

According to the accounts given at the Morgue and the market on Saturday morning, the total number examined by the coroner is 295. Of these 197 have been identified, leaving 98 unidentified.

THE IDENTIFIED DEAD.

John Addison, 177 Water street.
Amanda Alberti, Atlantic avenue, near Boerum street.
Joseph Allen, 148 First street.
James Alsen, 62 Amity street.
William Anderson, residence unknown.
Christopher Armstrong, 462 DeKalb avenue.
Alfred Arne, Court street and Hamilton avenue.
Gustave Arnaud, Hamilton avenue.
Joseph Ashwell, 86 Fleet street.
Gustave B. Auerbach, 32 Hudson avenue.
Abraham Barnett, 1,145 Second avenue.
William B. Barrett, 606 Vanderbilt avenue.
William Bennett, 129 Butler street.
Peter Boyle, — Adams place.
Patrick Broderick, 85 Sackett street.
John J. Broman, 300 Pearl street.
Hannah Brown, — Atlantic avenue.
William Brown, 820 Hicks street.
William Bryant, 370 Navy street.
William N. Bryant, 107 Flatbush avenue.
Henry Bunce, 202 Clinton street.
Frederick Burke, Bigelow House, Fulton street.
George Burke, Bigelow House, Fulton street.
Claude Burroughs, N. Y. City.
William F. Burton, 436 Lafayette avenue.
Samuel Calhoun, Orange, N. J.
David Carlyle, Court street.
Michael Cassidy, 471 Adelphi street.
Thomas H. Chichester, 232 Court street.
Christopher T. Clark, Eighteenth street.
Daniel Collins, 111 President street.
James J. Collom.
Robert Concannon, 73 Walworth street.
Michael Conroy, 256 Plymouth street.
John Corzlette, 164 Prince street.
William E. Crandall, Plainfield, N. J.
William W. Creech, 44 Duffield street.
Samuel C. Davis, 445 Gates avenue.
Edward De Anquine, 295 Navy street.
Thomas Dempsey.
Clara Denara, 94 North Fourth street.
Joseph Denara, 94 North Fourth street.
Dennis Dennison, 26 Withers street.
Charles E. Deveau, 34 Deveau street.
Abraham Dietz, 634 Kent avenue.
Adam Dietz, 634 Kent avenue.
William Donlin, 229 Navy street.
Edward P. Doody, 103 President street.
Hugh A. Duner, Tillary street.
James Elliott, Atlantic avenue and Bond street.
George Farrell, 145 Myrtle avenue.
Henry Farrell, 957 Bergen street.
Joseph Farrell, Myrtle avenue and Duffield street.
John Farrell, 145 Myrtle avenue.
Hamilton Faren, 957 Bergen street.
George Fitzgerald, 61 High street.
Cornelius Foley, 181 Degraw street.
Charles Frank, 179 Columbia street.
William Frank, 78 Degraw street.
Dr. Frankish, 751 Fulton street.
George F. Freil, 100 Fleet place.
Rosine Froidevaux, 257 Columbia street.
Patrick Gallagher, 236 Plymouth street.
Thomas Gay, 128 York street.
John Garey, Fourteenth street.
John E. Garvey, Twenty-fifth street and Third avenue.
Charles Gassert, 68 Livingston street.
P. H. Geary, 104 President street.
Philip Gileare, 66 Wolcott street.
Philip Giles, 66 Wolcott street.
James Goodwin, 495 Court street.
John A. Grace, 87 Douglass street.
Alfred H. Gray, 158 Calyer street.
Wm. A. Gray, 158 Calyer street.
Frank E. Green, 1,029 Lafayette avenue.
Joseph Hennessy, 175 Court street.
Charles Hargrave, 152 St. Mark's avenue.
William Hartman, 300 Marcy avenue.
John Harton, 477 Hudson avenue.
John Hayes, 205 Twenty-second street.
Samuel Hays, Wyckoff street and Fifth avenue.
Louis Hecht, 431 Pulaski street.
Dora Hedrick, Fulton street.
Emma Hedrick, Fulton street.
John Hickey, 103 Fulton street.
John Hickey, 505 Hicks street.
Charles Jackson, 45 Hicks street.
John H. Jackson, 355 Adams street.
Richard M. Jackson, Flushing and Carlton avenues.
Robert N. Jackson, Flatbush avenue.
John W. Jennings, 47 Concord street.
Henry Jeren, Summit street.
Henry A. Jones, 154 Summit street.
Michael Kaley, 18 Meeker avenue.
Mortimer L. Kavana, 477 Hudson avenue.
John Keenan, 497 Kosciusko street.
Nicholas Kelly, Red Hook.
Charles Keiley, 119 Tillary street.
John Kennedy, 189 High street.
John Kennedy, 81 Gold street.
John Kerrigan, 74 Beekman street, New York.
George Kratt, 183 Boerum street.
Joseph Kramer, 227 Stagg street.
Abraham Kurtz, 322 Myrtle avenue.
George Lagon, 190 Amity street.
Lawrence Lamb, 311 Plymouth street.
James Lanagan, 46 York street.
George Lane, 86 Prince street.
Patrick Lawlor, 90 Little street.
Isaac Lever, 326 Atlantic avenue.
James Lennon, 194 John street.
James Leyden, 199 State street.
Anne Likewise, New Lots.
George E. Loffell, 1,607½ Fulton street.
John Locke.
George Logan, 170 Amity street.
John Lohn, 86 Prince street.
Joseph Looney, 242 Conover street.
George P. Lott, 464 Sackett street.
John Loughlin, 244 Bridge street.
Abraham Lowenthal, 203 Fulton street
Edward Lynch.
Ann C. Martin, 37½ Lawrence street.
Patrick Martin, 26 North Elliott place.
George Matthews.
Hiram Massey, 332 Gold street.
Henry S. Murdoch, Philadelphia.
Hugh McCafferty, Twenty-first street.
James P. McCaffray, 251 Navy street.
P. McCaffrey, 131 Twenty-first street.
Patrick F. McCarthy, 55 James street.
Angus McCullough.
John McCullough.
Francis H. McGiff, Hicks street.
John Maginnis, 38 Little Water street.
Patrick McKeon.
George McLaughlin, 229 Fifteenth street.
Charles D. McLean, 294 Pacific street.
Dennis McLear, 160 Myrtle avenue.
James McShea, 100 Myrtle avenue.
John McManus, 506 Court street.
John McNally, 191 Prince street.
James E. Meek, 77 Pacific street.
Joseph E. Meek, 77 Pacific street.
Daniel Meigh, 196 Franklin avenue.
William Meyer, 25 Orchard street.
Deidrich Millerburg, 551 West Thirty-seventh street, N. Y.
James Morris, 194 Sands street.
Albert W. Morrison, 405 Sackett street.
William Morrison.
John Mowbray, 25 Centre street, New York.
Mary Mulvaney, Saratoga.
William Murray.
James Murphy, 62 Amity street.
William R. Nagle, 58 Broadway.
Hugh O'Brien, 197 Conover street.
Stephen Oram, 66 Prince street.
Jacob Ostrander, 374 Navy street.
Charles Otis, 180 Clinton avenue.
Lina J. Pampel, 191 Fulton street.
Frank Pickford, 18 Patchen avenue.
William H. Pierce, 44 Duffield street.
John S. Pollard, Flushing and Grand avenues.
Wilkins C. Powell, 99 Fifth avenue.
Ellis B. Quick, 201 Sixth street.
James Quinn, 49 Gold street.
George R. Randall.
John Reddy, 90 Walworth street.
Theo. Robinson, 825 Willoughby avenue.
Mrs. J. Rogers, East New York.
Henry Rolfe, Grand avenue and Bergen street.
Donald Rose, 294 Pacific street.
Charles H. Rowe, —.
Arthur B. Russell, 334 Atlantic avenue.
Henry C. Sammis, Atlantic avenue, near Boerum street.
Henry Schautz, 289 Court street.
Amelia E. Simpson, 141 Sands street.
Sarah F. Smith, 141 Sands street.
Deborah Solomon, 103 Boerum place.
Lena Solomon, 103 Boerum place.
Mary Solomon, 103 Boerum place.
Morris Solomon, 103 Boerum place.
Phillip Solomon, 103 Boerum place.
Albert J. Souwein, 294 South Ninth street.
Abraham Stearn, 43 Flatbush avenue.
George Stephens, 289 Court street.
Daniel Schell, Court and Nelson streets.
Daniel Still, Ninth street, near Second avenue.
Thomas Stinson, 1,191 Dean street.
Charles Styles, 221 Putnam avenue.
Arthur Taylor, 27 Chauncey street.
William E. Terpinnion, 274 Fourteenth street.
E. M. Thomas, Philadelphia.
John Tracy, 260 Wyckoff street.
John F. Turner, Jay and Prospect streets.
Christian Veith, 163 Smith street.
Everett H. Vockman.
E. H. Wakeman, Court and Joralemon streets.
Matilda Ward, 18 North Oxford street.
William Ward, 18 North Oxford street.
Henry Webster, — Henry street.
Harry Webster, St. Thomas, West Indies—Flatbush avenue.
Michael Weldon, 138 South First street.
Thomas Whistance, 447 Hudson avenue.
Joseph E. Wick, 77 Pacific street.
John Woburn, 25 Centre street.
John Woods, De Kalb avenue.
John J. Woods, 104 Third place.
Charles Wroe, 191 Prince street.
Charles Wroe Jr., 191 Prince street.
James Walsh, 90 Catherine street.

THE INVESTIGATION UNDER OATH.

SWORN EVIDENCE AS TO THE CAUSE AND MANNER OF THE TERRIBLE LOSS OF LIFE.

Fire-marshal Keady began his investigation on Dec. 6.

The first witness before him was Miss Kate Claxton, who testified as follows: I reside now in the Pierrepont House, Brooklyn, and played Louise the blind girl in the "Two Orphans," at the Brooklyn Theatre last evening; at the beginning of the last act, just as the curtain went up, I heard a rumbling on the stage, and two minutes after I saw the flames; I think the fire commenced in the flies; it was all on the stage; Mrs. Farren, myself and Mr. Studley and Mr. Murdoch were on the stage; we four stayed on the stage and tried to quiet the audience; I said to the people: "Be quiet! We are between you and the fire; the front door is open and the passages are clear;" not one of the audience jumped on the stage; the flames were then coming down on us, and I ran out; I jumped over several people; Mrs. Farren and others were also quieting the people; we used no fire on the stage in the play; I could not tell what caused the fire; the first alarm of the fire was when we saw it.

J. B. Studley testified: I played Jacques Frochard in the play of the "Two Orphans," and was on the stage at the time of the fire; I cannot tell the cause of the fire; I discovered it by the restiveness among the people back of the stage; I tried to quiet the people, and finally made my way out, but how is a conundrum that I have not solved yet; I do not think that any of the actors were burned, but I cannot be positive about that; when I first saw the fire, it was over our heads; the audience were pretty well gone out of the lower part of the house before we left the stage; I think I was the last to leave it.

Mary Ann Farren testified: I played the part of La Frochard; about the beginning of the last act I looked up and saw the roof over the inclosed scene on fire; a carpenter was trying then to put the fire out; just as I pulled Miss Claxton off the bed, she said: "Is it not a fire?" I said: "I am afraid so;" both she and Mr. Studley, and I think Mr. Thorpe, came to the footlights and begged the audience to be quiet, but the audience paid no attention; Mr. Murdoch was there then, but when or where he went I could not say; I walked off the stage, went down to my dressing-room, and grabbed a waterproof cloak and cloud, and was going back, when I met Mike Sweeney, and he said: "No, ladies, go back—go the other way." I then came through an underground passage into the box-office, and through to the lobby; Mr. Rochford told me the fire caught from a border-light, but this is all I know about its origin; some gentleman, whom I do not know, took me out of the theatre; the audience were in great confusion when I left the stage; I have been acting there since the first night the curtain rose, and this was the only fire I ever saw there; I am told there was a slight fire in a curtain there recently, but it was of no consequence; it was in the box-office or in the window that looks out of the lobby; Mr. Murdoch's dressing-room was upstairs, and I think he went up there; I think the border-lights were all covered with wire; I know all the lights down-stairs were, except the footlights, and they are set low down; they were very strict about the use of fire in this theatre, and we always considered it very safe.

THE STAGE-MANAGER'S AFFIDAVIT.

Mr. J. W. Thorpe, the stage-manager, made the following important affidavit: I was in the building when the fire broke out last night; I was on the stage, and first saw the fire in the lower part of a drop or scene that hangs from the rigging left, near the centre of the stage; it was then a mere handful of fire, and had just caught; there must have been three or four men in the flies at the time; Mr. Weaver, master-carpenter, and one of his assistants ran up to put the fire out; I saw the assistant climb out on the groove and try to reach the drop that was on fire, but before he could do so the fire had communicated to the other scenes and drops, and in less than a minute the whole was one mass of flame; the fire must have caught from a border-light which is placed between the borders; there were four of these lights on the stage; they were all protected on the top by a tin covering, ventilated with circular iron hoops and wires; these were called the "safety gas-battens," and were of the latest improved pattern, such as are used in all the first-class New York theatres; those were the only lights that were between the borders; there was one that was up in the dome which was protected by a globular wire-screen; we did not allow the use of matches, smoking or any open lights on the stage, except when used in a play; notices to this effect were posted in every dressing-room and in every conspicuous place in the theatre, behind the scenes, and all over the front; the gas was lighted by electricity, and we used no hand-lights except in case of accident to the electric wire.

THE MODES OF EXIT.

The theatre took fire just after the curtain had gone up for the last act, or about seventeen to twenty minutes past 11 o'clock; we had a fair house; I appealed to the audience to keep quiet, and get out quietly; I said: "For God's sake, get out quietly," or something to that effect; there were five separate means of exit from the auditorium—two on Washington street and three on Flood alley; there are two separate means of exit from the stage in addition to those from the auditorium, making seven in all; the small, inner door of the stage opened inwardly, and also the storm-door; the large, double doors leading from the stage to Johnson street opened outwardly; I cannot say positively, but I think those doors were not open last night; nobody from the audience could get through in that way; we had a small fire from a curtain in the box-office about two weeks ago; Colonel Sellers was being played then; when I found that the theatre was likely to be burned (last night), I went out through my dressing-room into the private box and through the auditorium and box-office up to the apartments occupied by my family, over the principal entrance to the theatre; they had retired, and were getting up; we all went out through the private door; there was then great confusion among those rushing down from the dress-circle, on their way to the street; I could not say how many people were in the building at the time of the fire.

Michael Sweeney, the janitor, testified: The fire took place on the "prompt" or left-hand side from the audience; the roof of the scene hid the fire, but I think it came from the second border light; it did not take more than five minutes from the time the fire broke out until the stage was all in flames.

NINE HUNDRED PEOPLE UPSTAIRS.

Thomas Rochford, the chief usher, testified: I first saw the fire on the left-hand side of the stage on the "fly;" I stood outside the orchestra-door and heard the cry of "Fire;" rushed in, but the people crowded out, and I tried to quiet them, and a number of them sat down again; Mr. Studley and Murdoch made a similar request from the stage; I thought then it could be put out; there were about 1,200 persons in the house, 300 of whom were in the orchestra, and the balance, about 900, upstairs, on the other two floors; there must have been 500 in the gallery, and these were mostly the persons who could not get out; there was one entrance only from the gallery to Washington street; the door from the dress-circle was not open; if it had been, it would have blocked up the passage-way and made matters worse; I remained there until I was driven out by the fire; I had then cleared the orchestra and parquet out to Flood alley, in the rear; I am pretty positive that there was no one lost in either of those apartments; I went to the foot of the stairs of the dress-circle, but could go no farther; the crowd was then rushing down on top of each other, and several were trampled upon; there were twenty officers there helping the people out; the stairs are about six or eight feet wide on each flight, and had seemed to give ample accommodation before; the whole difficulty seemed to arise from the desire of the people upstairs to get out all at once; it takes usually about six or seven minutes to empty the house; from the time the fire was first seen till the theatre was enveloped in flames was about five minutes; there were three available passages last night for the audience, and three for the actors; we opened a passage-door on Flood alley last night, which is only opened in case of fire, and had never been opened by an audience before; if it had not been for this there would have been 200 more lives lost; I opened that door, and I have the key in my pocket now; it was hung inside the door.

THE CONSTRUCTION OF THE THEATRE.

Albert M. Palmer, one of the lessees, testified: The lighting machinery of the building was fitted up four or five years ago, and was of the most approved and modern pattern; we spared no expense to make the theatre perfectly safe; we had just put in a new set of ropes on all the drops and borders, in order to make them perfectly secure; I did not see the fire, and cannot say how it was caused; I only know that we employed the most careful and competent persons we could get, and that we were very exacting and strict in our rules about the use of fire in the theatre; I supposed that the Brooklyn Theatre was one of the best and safest in the country, and believed its means of exit quite ample; in ordinary times the house could be emptied in five minutes.

Miss Maud Harrison of 66 Livingston street, Brooklyn, testified that she filled the part of Henriette in "The Two Orphans," in the Brooklyn Theatre, on Tuesday evening, Dec. 5. When she first became aware of the fire she was in the greenroom, with Messrs. Claude Burroughs and H. F. Daly. She heard a noise that seemed to indicate that there was a scuffle on the stage. She told Mr. Burroughs that there must be a scuffle. Mr. Burroughs left her and went up to the stage. Going up to the stage by a different stairway, she met Miss Claxton and Mrs. Farren coming down. Mrs. Farren said that the theatre was gone, and that it would be well for them to get out through the front entrance. She saw only a few sparks at that time. She, Miss Claxton and Mrs. Farren went through the orchestra into the main lobby. The first part of the first scene of the last act was being performed when the fire made itself apparent. The lower part of the house was moderately full, but the upper part was crowded. Mr. Thorpe, the stage-manager, was very careful in regard to fire.

Loraine Rogers, the business-manager, testified: I know from the receipts that there were about 250 on the first floor, about 350 in the dress-circle or second-floor, and 405 in the gallery, or about 1,000 persons in all; I have been employed there since the 4th of last month; the means of exit from all parts of the house were very much more ample from the parquet and dress-circle than those of any other theatre that I have ever seen; the stairs from the gallery were unusually wide for a theatre of the size; I feel assured that the audience in the gallery must have become terror-stricken, and precipitated themselves one upon the other in their efforts to get out, and thus choked up the entrance, which otherwise would have been ample for all; I am confident that, if there had been any human means of preventing this calamity, it would not have occurred.

NO FIRE APPARATUS IN THE PLACE.

Hamilton Weaver, the master-machinist, testified: I was on the stage, behind where the fire occurred, and saw the cause and commencement of it; I think it came from the border-light in the middle of the stage; there are only four border-lights; the "moonlight cut-wood drop" was the first to take fire; in the ordinary moving of this drop it comes within about a foot or fifteen inches of the border-light; it could not touch the border-light unless it was pushed back against it, and there was no draught; I do not know of anything that could push the drop against the light; it was a large burner, probably six foot; the drop is simply a canvas scene, and is very dry; the light was protected by a tin guard in front and a wire guard in the back; it was completely covered; if the drop swung back at all, it would strike the solid tin guard, and not the wire; I do not think the tin guard ever gets hot enough to set the canvas drop on fire, and, besides, the canvas was not within a foot of it; the tin guard is one solid piece, reaching all the way across the stage, each one protecting a border-light which is composed of a row of forty burners, those rows of border lights being one behind the other from the front of the stage back; the fire could not have been reached in any way after we discovered it, on account of the roof of the mimic house then constructed on the stage for the purpose of the play; we tried to reach the fire with poles, but failed, and one of our men, Mr. Van Sicklen, went out on the grooves, but failed to reach the flames; we had no hose or pails of water or any other means of putting out a fire at hand at that time; there were no Babcock machines or other fire apparatus in the building that I know of; I have been employed there since Shook & Palmer took the house, and never saw any fire-apparatus; I never saw any pails of water kept there; if I had had a hose, I am satisfied I could have put the fire out.

THE EXITS DESCRIBED IN DETAIL.

Abner C. Keeney testified: I am the treasurer of the Brooklyn Building Association, who owned and built the Brooklyn Theatre; the building was erected in the Spring and Summer of 1871, and cost about $200,000; Mr. Thos. Jackson of Broadway, New York, was the architect; he built Wallack's, the Albany and Boston Theatres, and was recommended to us as the best architect for the construction of theatres in the country; the construction was under his exclusive control, assisted by myself, and was done entirely by days' work; the walls were sixteen to twenty inches thick, resting on concrete foundation, carried up solid, "grouted" throughout; the cross-walls and supporting columns were all coped and bound together with stone; the timber, yellow and white pine, was sawed at our own mill, the New York and Brooklyn Saw-mill, as ordered by the architect; it was all properly seasoned and dried; the building was erected to seat about one thousand six hundred comfortably; the subject of the means of egress was carefully discussed by the members of the Association in order to make the theatre as safe as it could possibly be made; with that view the theatre was built adjoining Flood's alley, a small street running from Myrtle avenue to Johnson street, and three different means of exit, with large capacity and double doors, were provided on that side of the building; these passages from Flood's alley led from the vestibule opposite the main entrance, and from the parquet in the middle of the building, and also from the lower part of the parquet next the stage; these passages were about six or seven feet wide; they were connected with the second gallery, as well as with the first-floor or parquet; the front was provided with a main entrance from Washington street leading to the parquet on the first floor, and also by wide stairs to the dress-circle on the second floor; those stairs were about twelve feet wide, and led down into the main vestibule; there were two pairs of doors, one a four-door and one a two-door entrance, from this vestibule into the parquet; besides this, there was a separate and distinct means of egress from the gallery out to Washington street; these gallery-stairs were about ten feet wide all the way up, and in no case could this passage become choked up or interfered with from any other part of the house; it was exclusively for the use of those going to or from the gallery; there was still another, a private entrance to the apartments occupied by the stage-manager, Mr. Thorpe, over the vestibule; the stage was provided with two sets of doors, one a large set, opening on Johnson street, and the other, also opening on Johnson street, nearer to Washington street; there was a private passage from the stage entrance to the main entrance under the stage and parquet. We estimate our loss on building and fixtures at about $120,000; insured for about $40,000.

A VERY BAD SHOWING.

William Salts, assistant-carpenter, testified: We had no hose, pails of water, or other apparatus for extinguishing fire about the place; there was a small water-pipe behind the stage, but I don't know whether a hose could have been attached to it; I think that we could have put the fire out if we had had a hose; I can't tell why the people in the galleries did not get out.

William Van Sicklen, a stage-hand in the theatre, testified: I saw no means of extinguishing the fire—no hose or pails of water—and have never seen any there; I got up on the flies with Mr. Weaver; they let down a groove, and I got out on it; I called for a hose, but there was none; I then called for a stick, and struck some of the burning drop down, but it was no use; I think I could have stopped it if I had had a hose and force of water enough to do it with; when I went off the stage, I went in the gallery and around to the front of the building, and went up two pairs of stairs into the dress-circle; there were not many people in the passage then; most of them were in the bend of the stairs; they were all jammed in there; the lady I took out was lying on the floor, and being trampled; I took hold of her and dragged her out, and in doing so tore her clothes off; I took her into the station-house, and then went back and got another; I saw Mr. Sweeney and the head-usher going upstairs; one of the ladies I took from Mr. Sweeney; I don't know whether any employe of the theatre went up into the gallery or not; all the upper part of the house was full of smoke when I was there.

Raymond Moore, property-boy, testified: There was no hose about the stage; there was a place to screw on a hose back of the stage-door—not a regular fire-hose—a little larger than an ordinary street-hose; I never saw any but gas-hose in the building.

THE TERRIFIC CRUSH IN THAT FATAL STAIRWAY.

Mr. Loraine Rogers was recalled and testified: It is marvelous to me that so many failed to get out of the gallery, and I can't explain it in any other way than that they were stampeded, and in their rush to get out were blocked against the wall that faced them as they came downstairs, and were suffocated there before they had time to get out. There was a strong draft through the house. Mr. Sweeney says that it was so strong that it must have put the gas out, and thus have carried the smoke and heat forward so rapidly that the people were suffocated on the stairway before they had a chance to get out. If there had been any time for escape, nearly if not quite all the people in the gallery could have got out.

On Dec. 7, G. A. Wessman of 544 Nostrand avenue, one of the mounted policemen, who was attending the theatre on Tuesday night in civilian dress, and who sat in the parquet, testified: When the fire broke out I saw it first up in the curtains or scenery over the stage. I ran to the front to get the doors open. The actors quieted the audience for a moment, and then they rushed for the door. I waited there until they were all out, and then I closed the doors to keep the draft out. The people were then coming down from the gallery, and I went up to see what was the matter. I mean the first gallery, or what is called the dress-circle. There are two separate flights of stairs leading up there. As I got to the top of the first flight of stairs, there was a lady coming down, who caught her foot between the balusters. A stout man fell over her, and that made a heap on which one person piled on top of the other. There were fully fifty or sixty persons packed in the heap at the foot of the second flight of stairs. The stairs were open all the way down from that, and above the heap of people on the stairs the stairs were vacant for four or five steps from the top. This time the smoke was very dense. It was not three minutes after the fire that this occurred. They lowered the curtain (after the audience began to rush out) and the curtain took fire, and this had the effect of sending the flames up to the gallery. I looked at it for about three seconds, and then closed the door of the parquet. The people who were piled up in a heap cried to me to help them, and I did get some of them in the rear to fall back until I got a man and a woman out. Seeing those two get out, they all rushed forward and blocked up the passage. I then tried to extricate the woman who had caught her foot in the stairs, but she was held fast. An usher came up to assist me, and we pushed them back and made a small place among them, tore the dresses of some getting them out, but we finally got all that crowd out. I went up in the dress-circle, and found a woman there and took her out. There must have been other persons there then, for I heard cries, but I could not see them on account of the smoke. I know there must have been several persons in the dress-circle who were overtaken by the fire. I was then getting weak from the smoke, and dropped to the floor to get some fresh air. The smoke was black, and had a very suffocating smell. I am an old fireman, and never experienced any smoke so suffocating. I was not in the smoke over a minute, and could not breathe. The first and second galleries, and even the stairs, were then full of this suffocating smoke. No human being could live in it two minutes. I heard a thumping noise, as if someone was jumping out of the windows. It was utterly impossible to get up to the top gallery at that time. I was nearly suffocated when I got out. I know that the people were all taken off the dress-circle stairs, but I heard the cries inside the dress-circle, and asked "Where are you?" I got no answer. Even when I got down on the floor I heard the thumping noise, as though they were jumping out of the upper gallery. If the people had jumped from the upper gallery to the dress-circle below I could not have seen them, the smoke was so dense. I found a bracelet, hair switches, an opera-glass, and a bundle of clothes, all of which I gave to the sergeant of the First Precinct Police. There was no breaking-up of a stairs or floor while I was there. I am pretty sure that all in the dress-circle did not get out alive.

Samuel Hastings of 195 South Fourth street, who was ticket-receiver in the gallery, was there up to the commencement of the last act. The gallery was well filled. He thinks that there were about four hundred there. Officer Lott and his son were at the gallery-door when he went down-stairs with the checks. He went out a moment, came back, and then went into the parquet at the footlights. The audience arose in excitement, and then he saw the fire dropping from the flies. The actors first told the audience to keep their seats, and then to pass out. He opened the doors, and saw they could get out, and then started up to the gallery, but could not get more than eight or ten steps because of the smoke. Occasionally a person came down the gallery-stairs, but not over a dozen came down in all. He could hear the cries upstairs, but could not hear what they said. The lights were all out then, and those on the gallery were in the dark and in the smoke at the same time. The cries of the people in the gallery stopped long before I left the stairs. They were undoubtedly suffocated. He thought they were piled on top of each other fifteen feet high, and were suffocated before they could get out. They got wedged in so that they could not extricate themselves. After I got there, I don't think over fifteen persons got out of the gallery. I am very familiar with the stairs leading to the gallery. They are about eight feet wide from top to bottom. People could pass up and down three abreast with ease. It does not take more than five or eight minutes to empty the gallery. The regular gallery-stairs is a separate entrance from Washington street. There was no fire-hose or pails of water in the gallery for putting out fires. There were three windows opening from the gallery to Flood's alley, but there were no stairs or means of egress in that direction. There were no fire-escapes on the building that I know of. If there had been another stairway from the gallery, more would have got out, but I think that they would have blocked it up also, especially if there were any 'jogs' in it, as there were in this one, which had one jog in it at the box-office, where the people got tickets for the gallery. The reason those in the gallery did not get out in safety was because they tumbled on top of each other, and blocked up the passage-way. Then they suffocated. No wall, floor, or stairs fell or gave way while I was there.

George Henry, the property-man of the theatre, was in the cellar when the fire started. He testified that he knew of no hose or other appliances in the theatre for putting out fire, as there was to the Grand Opera-house and in the Fifth-avenue Theatre. The question of fire-hose had not been discussed in the Brooklyn Theatre, and he had thought it a strange thing. He had a room over the gallery to store things. There were no stairs leading from Flood's alley to the gallery. If a hose had been handy, they could have put out the fire.

Charles Straub of 220 Stagg street, Brooklyn, was in the gallery with Joseph Creamer, and had a seat in the centre. He heard the noise on the stage, and Creamer said: "Look! there is a fire on the stage." The cry of "Fire!" was raised, and a rush was made for the door. One of the actors called out: "Keep back!" and the play went on; some kept back, but others ran out across the stairs; in a minute or two the flames blazed up suddenly, and all in the gallery made a rush for the door; there were not over twenty-five before Creamer and himself, when a second alarm was given; we ran down-stairs, or were crushed down in the crowd, and the farther we got down the more smoke we experienced; when we got to the top of the first landing from the street, we all fell in a heap; there was a woman there, and we all fell over her; the stairs behind us were crowded with people, and they all fell on top of each other; I think about twenty persons got out before I did; I waited for Creamer, but only a few came out after that, and they came out without hats or coats; I saw them drag a woman out; I remained about the door fifteen minutes, waiting for Creamer, but he did not come, and is still missing; I parted with him when I fell down; we all fell at the head of the first flight of stairs; I am sure we were only one flight from the street; the gallery was well filled; only ten or twelve came out after me; I lost my hat; I think all who were lost were smothered on the stairs.

THE ARCHITECT'S STORY.

Thomas R. Jackson of Yonkers, N. Y., the architect, who has had thirty years' experience, testified that he was the architect for Wallack's, for the new Academy of Music in New York, and for Tammany Hall; the Brooklyn Theatre was erected in 1871; it was about 70x127 feet, and had a parquet and balcony and two galleries; the foundation was a course of concrete, and the cellar-wall was stone; the pillars were brick, with stone binders and caps; the main walls were of hard-burned brick, twenty inches thick up the flies, and above that sixteen inches thick, with four-inch buttresses; there was one twelve-inch partition wall of brick, one-story high; this was the lobby-wall, and partly supported the gallery; that was the usual thickness of such a wall; those were the only walls; on the east side of the theatre, fronting Flood's alley, there were two windows at the flies, and I think two on each gallery; the main entrance from Washington street to the parquet was about twenty feet wide; this was the vestibule; the lobby entrance to the parquet from the vestibule was sixteen feet wide; there was one four-fold door, eight feet wide, and a two-fold door, six feet wide, leading from the lobby into the parquet; there were also three doors from the parquet to Flood's alley, a narrow street on the east side of the theatre; those doors were about six feet wide, hung so as to swing outward, and secured with bolts only, so that they could be opened easily from the inside in case of an emergency; there was a stage-entrance door from Johnson street, five feet wide, and also a large scene-door, perhaps eight feet wide; the greenroom was in the basement under the stage, and there was a door from the greenroom out to the areaway, and steps from that to the sidewalk on Johnson street, to be used in case of necessity; there was also a private passageway from the stage underneath the parquet to the treasurer's office; there was also a private entrance from Washington street to the apartments upstairs; the stairs from the dress-circle were from the lobby of the parquet, and were about ten feet wide; there was also a stairway from the dress-circle leading out on Flood's alley; there was an outlet from the dress-circle to the gallery-stairs, and persons in the gallery

could come down this way, go through the dress-circle and out on Flood's alley; there was a separate gallery stairway from the vestibule on Washington street, about seven or eight feet wide all the way up; there were a pair of doors there, opening outward leading to the gallery; all the doors that I put in the building opened outward; the vestibule to the stage-door I did not put up; there were no means of exit from the gallery; I call the exit from the dress-circle as a fire-escape; there were no others that I know of in any part of the building; I am not familiar with the fire-escape law of Baooklyn; I do not even now think that fire-escapes were necessary on Flood's alley from the gallery; people going to the theatre get accustomed to the regular way of exit, and would look for no other, and if they did find a fire-escape they would overcrowd it, and probably cause a greater loss of life; the Brooklyn Theatre was as well provided with means of exit as any theatre that I know of; when the theatre was first built there was a fire-hydrant and a hose on the stage for the suppression of fire; I always put in such apparatus; the hose was a regular fire-hose; I do not know what became of it; when Mrs. Conway had the theatre she always had pails of water in the flies, and also under the stage, where the dressing-rooms were; there were two platforms in the gallery-stairs, and only two to the best of my recollection; these made two bends at right angles; there was no access to this stairway from any part of the house except the dress-circle; the beams under this stairway were extra strong; the girders were 12x12 inches, the beams some 4x12 inches, and some 3x12 inches; some were of Georgia pine and some of white pine; they were built in and anchored in the walls; I do not think those stairs could have been broken down from any number of persons in the gallery, unless they were first injured by fire; the other passages and stairways were strong; the building was put up by days' work; it was built of the best materials, and particular attention was given to the gas arrangements and border-lights; if this fire occurred from a border-light, either the border-light or the border was not properly hung; the borders may be allowed to touch the border-lights by carelessness or a strong draft, but they ought not to do so.

The architect examined the ruins after his testimony, and found the entrance to the gallery stairs to be six feet eight inches wide. He discovered evidences of the gallery having broken of its own weight. The hydrant was found to be in the north-west corner of the cellar.

In the City Hospital, Dec. 6, Charles Vine of 3 James street, who jumped from the gallery into the auditorium when he found his way to the street was cut off, testified before the Fire-marshal that, as soon as those in the gallery saw the cinders begin to drop on the stage, they rushed for the doors in a great panic. The women screamed, the men cursed and swore at each other. They piled up a heap in the passageway in the gallery before they came to the stairs at all. There was only one opening from the gallery out to the wall where the stairs were, and this opening had no doors. It was about six or eight feet wide. The crowd tried to get out of this door all at once, but a number who got out at the first alarm packed up the stairs, and then none of them could move. Mr. Vine continued his testimony at the evening session of the 7th, as follows: I looked at them a few seconds, saw they could not or did not move, and then I looked for some other way to get out. I went up to a window on the east side over Flood's alley, raised the sash, which was stuck fast, and looked out, but saw that it was a great height from the street, and was afraid to jump down; the crowd was still at the door inside in the gallery, screaming, and some of the women rushing about through the seats; there was still plenty of light from the fire, and not from the gas; as soon as I turned around from the window, I saw the ceiling all on fire over us, and dropping down on the people; it was one great sheet of fire; could not have been more than two minutes from the time we first saw the fire; I saw I could not get out by the stairs, and saw others rushing about wildly and screaming, and I went from the windows down the aisle to the front of the gallery, and looked down into the dress-circle, and jumped down; the upper gallery was like a furnace then; the smoke and flames were all around the people there, and some were scorched; it was awful; I stood the heat as long as I could; the roof was on fire, and all the heat seemed to be in the upper-gallery; I did not see any officer there; when the first rush came everybody was knocked down; the fire got to the roof of the gallery from the scenery on the stage; the smoke smelled of burning paint, and was very suffocating; when I jumped down into the dress-circle, I struck upon one of the iron chairs, and was severely injured about the groin; I did not notice anyone there in the dress-circle until I got to the stairs, and there I found men, women and children on their backs, about three deep unable to pass; the cause of this was a woman who caught her leg in the balusters and could not get out; there was no light in the dress-circle when I left there, and it was dark on the stairs; I was behind the crowd on the stairs; I saw they could not move; I jumped over the angle of the stairs, crossed on the top of the people in the heads below, rolled into the hallway, and found my way into the street; I did not know where I was; there were about ten or fifteen policemen threatening the people at the back of the crowd, telling them that they could not get out that way, and using their clubs; they had to do this to extricate the women from the crowd; the women were on their backs, with their feet twisted in the banisters; I jumped when the police were not looking; I had to do it; it was too hot behind me, and I was suffocating; I remained at the door nearly an hour afterward; I do not think this crowd ever got out of the dress-circle stairs; the people were raving mad, and didn't seem to know or care what they were doing; I think that the request of the actors saved a good many lives, because it allowed those who stood first to get into the hallway to check the second rush to the place; I'm the only one that jumped to the dress-circle; I think there were over fifty in the gallery who could not get out at all; probably 150 out of 500 got out of the gallery; no part of the gallery or stairs broke or fell down.

Notwithstanding the fact of the charred and horribly mutilated condition of the bodies, many were identified and removed to the address given below. Permits were issued by the Coroner to remove the bodies of the following persons for burial:

Mrs. Jane Bryan of 345 Pacific street testified that he first saw the fire in the upper corner of the mimic house on the stage. It was then small; sparks were dropping on the stage. Mr. Bryan continued his testimony Dec. 8, as follows:

The play was continued for about a minute or so, and then Mr. Murdoch stepped forward and said something to quiet the audience; I did not hear his words; some sat down, but only for a short time; then all rushed out except a few near the front; I think there were not six persons behind me when I got out, and they were near the door; I am sure when I went out there was not a man or a woman in the parquet-circle; I saw someone poking at the fire, trying to put it out with a stick, but saw no one use either hose or water to put out the fire; there was no confusion in the lower hall, or lobby, but for a short time; I got out safely; I did not see any one behind the scenes several minutes before I first saw the fire; if the audience had been told then to retire quietly, I think that they could have all escaped before the fire spread to the other parts of the house; I am positive still that all escaped from the parquet.

John Lyons of 73 York street testified that he was in the top gallery, and saw the fire on the left-hand side of the stage, through a crack in the scenes; it was a good-sized flame then; someone in the gallery shouted "Fire!" and then Kate Claxton and Murdoch addressed the audience; I dropped from the balusters at the head of the stairs, and when I got up a policeman tried to push me back; the stairs were then crowded, and the policeman tried to keep the crowd back; not one-half of the people had got out of the gallery when I left; the fire had not reached the gallery-ceiling; I saw no attempt made to put out the fire on the stage; there was nothing to indicate a breaking of the gallery-stairs when I came down; the people were panic-stricken, and were falling on top of each other; I saw some men knocked down and walked over.

Alfred Plass of 96 York street, who was in the gallery when the first alarm was given, dropped down over the balusters to the first flight of stairs; it was about two minutes from the time he heard the first alarm until he got out; he went around to the John-son-street side and saw the back of the theatre all in flames; he was sure the doors were not open there.

Edward Harrison, who was in the gallery, thought at first that the fire was a part of the play. John Turner, an old fireman, told him to look out for himself. Turner was one of the dead, buried yesterday. The people prayed to God for help. They cried that the stairs were falling behind them.

Charles Andrews of 541 Hicks street, who was in the dress-circle, heard Mr. Studley say "Go, and go quietly." He saw several ladies knocked down in the parquet, and others in the vestibule. The crowd rushed over the women who were knocked down.

C. M. Richardson, also of the gallery, testified that the opening in the gallery-wall to the stairs was about twelve feet off. There was a mass of people in the door when he got to it. In going down the first flight all were pushing, but were trying to keep feet. At the first landing, near the box-office, the lights went out, and a man fell, and witness fell on top of him. Then it seemed that all who followed the witness fell on the head. The place was dark, and volumes of smoke came up.

Charles Hoag of 114 Skillman street, in escaping from the gallery, put his foot on the balustrade, and was about to jump over, but he saw some ladies below. He then ran to the door opening to the stairs, jumped over the people's heads, and was at the ticket-office when the lights went out. He fell, got up, went ahead, and then encountered a pile of bodies on the stairs in the dark. Those that he clambered over on the stairs seemed to be dead.

William H. Smith of 213 Adams street, one of the Brooklyn Theatre company, testified that about three weeks ago, in the play of "The Long Strike," the rubber connection of the border-lights in the third entrance caught fire, and that there was an alarm on the second night of the play of "Our Boys." He was in the gallery, and saw the movement of the people; heard Murdoch say "Sit down." The witness continued: "I know that Mrs. Conway kept a large hose attached to a hydrant on the left-hand side of the stage, back near the wall."

C. F. Bridgeman of 467 State street, from the dress-circle, pressed out with his wife at the rear of the dense throng which jammed the stairway until someone cried out: "Get back, for your lives!" He and many others fell back until someone cried out: "All right." Then they went down, passing three bodies on the landing. The police took care of these.

James Rodwell of 210 South Fourth street, Brooklyn, E. D., one of the Fire-commissioners, testified that the building laws were complied with in the erection of the theatre.

Otis P. Braisted of 271 Adams street was in the prostrate throng on the landing, and had his hand badly injured. He crept out, almost suffocated by the smoke; he testified that the block in the stair was the first difficulty, the smoke the next, and the darkness next; if there had been another staircase the loss of life would not have been so great.

Miles Keelan the watchman testified that Mrs. Conway always had hose in the theatre, and that Messrs. Shook & Palmer never had.

John K. Conner, a member of the orchestra, testified that he inferred from the noise that the fire must have burned five minutes before the alarm was given; he saw the scene-shifters trying to beat out the flames with poles; as he was escaping from the Flood's-alley door, the draft was so strong that he was actually blown out.

George L. Morse, an architect, of 613 Carlton avenue, testified that he had examined the ruins of the theatre and the plans of its architect, Mr. Jackson. The building was well constructed; it was well timbered and substantial in every particular; it was heated by steam, and the apparatus was perfectly safe; the width of passage-way from parquet and dress-circle was sixteen feet eight inches, and from the family-circle and gallery six feet; there were seats for 650 persons in the balcony and orchestra, 650 in the dress-circle, and 350 in the family-circle and gallery; I think that 1,450 persons could easily get out, if there was no obstruction, in from two and a half to three minutes; the gallery staircase was separate from the other staircase; a fire-escape on Flood's alley would have been worse than useless in such a jam; an iron staircase outside would have been an effectual relief, but would have been an encroachment upon a public thoroughfare; the means of exit were decidedly better than those of the average of public buildings. The stairs were built in the most substantial manner, and would not give way under any load of people that could get into it; I do not believe they fell until burned away.

The investigation was continued on the 9th, but no new evidence was elicited, the witnesses' testimony being very similar to that previously given.

HISTORY OF THE THEATRE.

The Brooklyn Theatre was built by the Brooklyn Building Association, and was leased to the late Mr. and Mrs. F. B. Conway, who first opened it Oct. 2, 1871. The land upon which it stood was owned by W. C. Kingsley, A. Keeney and Alexander McCue, and its site had been previously occupied by an old church. We append copies of the distributing programme announcing the opening, and also of the house-bill of the initial performance.

MRS. F. B. CONWAY'S BROOKLYN THEATRE.

Lessees and Managers.....Mrs. F. B. Conway
Mr. F. B. Conway

OPENING NIGHT—MONDAY, OCT. 2, 1871.

MRS. F. B. CONWAY, in announcing the opening of the new theatre, conceives it becoming to furnish her patrons with some particulars relative to the dramatic temple which has been expressly built for her by the munificence of certain public-spirited citizens and liberal encouragers of art. In the construction especial pains have been taken to secure those essentials of a first-class metropolitan establishment, to wit:

Reasonable size.
Perfect ventilation.
Facility of access.
Freedom and rapidity of egress.
Perfection of acoustics.
Uninterrupted view of the stage, and general completeness of accommodations.

Fully impressed with the importance of these requirements, the proprietors of this new enterprise secured the co-operation of the distinguished architect T. M. Jackson, Esq., whose comprehensive plans have been fully carried out by the well-known firm of Kingsley & Keeney, under the able personal supervision of Colonel Keeney, and a theatre has been erected which, it is hoped, will not only mark a new era in the dramatic history of Brooklyn, but remain a graceful and enduring monument to the taste and liberality of its projectors.

The ornamental and decorative department has been undertaken by Mr. Benjamin Bemas, and is submitted to the public as a model of elegant simplicity.

The appointments and general fittings of the private boxes have been designed and supplied by the firm of Messrs. Brooks Brothers, and are at once chaste, original and costly.

The upholstering has been furnished by the firm of Messrs. Carli & Co.

The carpets have been selected from the establishment of the Messrs. Foster Bros.

The chairs, of commodious size and comfortable in form, have been manufactured expressly by the firm of Messrs. D. L. Jackson & Co.

The chandeliers, which will be illuminated by the most novel method of electricity, have been manufactured by Mr. A. L. Bogart.

THE STAGE DEPARTMENT.

The stage has been filled with all those recent, most ingenious appliances by which scenic illusions can be most happily blended with realistic effect.

THE ACT-DROP CURTAIN

is from the studio of the eminent painter Mr. Russel Smith.

The scenery has been painted by Mr. Burger and Mr. Harley Merry.

In the selection of the dramatic corps the greatest discrimination has been exercised, and it is confidently believed by the management that the company, in its general departments, will be found equal, and in some respects superior, to any in America.

For the presentation of romantic musical plays, ballads, operettas, etc., vocalists of recognized ability have been engaged, and the orchestra, containing many first-class soloists, will be under the able directorship of Mr. F. Peterschen.

THE COMPANY:

Miss Ella Burns, Miss Emma Howson, Mrs. W. H. Leighton, Miss Maud Ernest, Miss Fanny Reeves, Miss Mary Hall, Miss Lizzie Price, Miss Maria Grey, Miss Georgie Watson, Miss Julia Evans, Miss Minnie Conway, Mrs. George Farren, Miss May Fisk, Mrs. Julia Brutone, Miss Augusta Raymond, Miss Emma Stanly, Miss Crosby, Miss Anna Lewis, Miss Ida Saunders, Miss Maria Atkins, and F. B. Conway, Mr. Frank Roche, Mr. Harry Eytinge, Mr. Eugene Clarke, Mr. M. A. Kennedy, Mr. H. J. Wild, Mr. Andrew Queen, Mr. Mark Rossell, Mr. A. S. Wright, Mr. S. Morley, Mr. Arthur Davis, Mr. J. Hetherington, Mr. W. Dallas, Mr. Edward Lamb, Mr. F. Chippendale, Mr. John Clark, Mr. G. C. Charles, Mr. F. Loveday, Mr. George Spear, Mr. John Mackey, Mr. Frank Edwards, Mr. F. Liscomb, Mr. J. Hoskins, Mr. S. Marshall, Mr. F. Sartey, Mr. S. Bruscombe, and Mr. J. Davenport.

In the conduct of the theatre the management will be aided by the following staff:

Stage-manager, Mr. B. A. Baker; musical-director, Mr. Peterschen; scenic-artist, Mr. Harley Merry; machinist, Mr. William Wassung; designer of *mise en scene*, Mr. Thos. Moore; engineer, Mr. O'Keefe; advertising-agent, Mr. D. Keys.

Lord Lytton's admirable character-comedy

MONEY

has been selected for the inaugural play, prior to which an opening address, written for the occasion by John Brougham, will be delivered by Mr. and Mrs. F. B. Conway.

At the close of the curtain the "Star-spangled Banner" will be sung by the entire company.

The following are the prices of admission: Private boxes (containing six), $10; orchestra chairs (reserved), $1.50; dress-circle, $1; seats secured in dress-circle, 50c. extra; parquet, 75c.; family-circle, 50c.

The box-office will be opened for the sale of seats on Saturday, September 30, and will be open daily from 8 A. M. till P. M.

MRS. F. B. CONWAY'S BROOKLYN THEATRE.

Lessees and Managers, Mrs. F. B. Conway and Mr. F. B. Conway

OPENING NIGHT.

MONDAY, OCTOBER 2, 1871,

will be performed Lord Lytton's admirable character comedy entitled

MONEY

with the following distribution of characters:

Alfred Evelyn (his first appearance).....Mr. Frank Roche
Sir John Vesey.....Mr. F. Chippendale
Mr. Graves.....Mr. E. Lamb
Sir Frederick Blount (his first appearance).....Mr. M. A. Kennedy
Captain Dudley Smooth (his first appearance).....Mr. R. C. White
Mr. David Stout (his first appearance).....Mr. G. C. Charles
Lord Glassmore (his first appearance).....Mr. C. Loveday
Old Member (his first appearance).....Mr. George Spear
Sharp.....Mr. F. Liscomb
Waiter.....Mr. G. Edwards
Jake.....Mr. A. S. Wright
Clara Douglass (her first appearance).....Miss Ella Burns
Lady Franklin (her first appearance).....Miss Fanny Reeves
Georgiana Vesey (her first appearance).....Miss Maud Ernest

Prior to the comedy an OPENING ADDRESS, written by Mr. John Brougham, will be delivered by

MR. AND MRS. F. B. CONWAY.

At the rising of the curtain the National Ode of the

STAR-SPANGLED BANNER

will be sung by the entire company.

WEDNESDAY EVENING,

LONDON ASSURANCE,

in which Mrs. F. B. Conway, Miss May Fisk, Mrs. W. H. Leighton, Mr. F. B. Conway and Mr. Queen will make their first appearance.

ON SATURDAY, OCT. 7, 1871, GRAND MATINEE AT 2 P. M.

PRICES OF ADMISSION.

Orchestra chairs.....One dollar and fifty cents.
(Chairs can be secured without extra charge.)
Dress-circle.....One dollar
Seats secured in dress-circle, fifty cents extra.
Parquet...Seventy-five cents|Family circle.....Fifty cents
Doors open at 7 P. M. Commence at 8 P. M.

Among the principal attractions this season were "Divorce," produced Oct. 23, and withdrawn after the nine hundredth night; it was subsequently revived several times during the season. Edwin Booth began an engagement of one week Nov. 20, John Brougham opened for two weeks Dec. 4. The prices of admission were reduced 26th. Charles Mathews began a two weeks' engagement Jan. 15, 1872, "Man and Wife" was produced Jan. 29, "Pink Dominos" Feb. 10, and ran until 26, when "Bel Demonio" was substituted and ran until March 3, "Fernande" was brought out 11, "Frou-Frou" April 1, Mrs. Chanfrau began an engagement 8, "Article 47" was first acted there May 6. The season ended 31. A Summer-season was inaugurated June 3, with "The Naiad Queen," which terminated 15.

The second season opened Sept. 23, 1872, with "The Irish Heiress," and the company included Frank Roche, Walter Lennox, A. H. Chippendale, M. A. Kennedy, J. Lanigan, C. C. Jordan, A. E. McDowell, J. W. Brutone, J. E. Reiffert, J. J. London, George Craig, W. Wynne, S. Wright, J. Newton and Miss Fanny Reeves, Miss Jane Mortimer, Kitty Way, Fanny Reeves, Kate Brevoort, Adelaide Merry, Fanny Jones, Ada Forrester, Annie Benedict, Jennie Gray, Kitty Parker, and Sallie Campbell. Mrs. Farren and Mrs. Brutone's Pet Scratchen, leader of orchestra; E. F. Taylor, stage-manager; W. Young, prompter; Harley Merry, scenic-artist; Henry Raymond, machinist; Thomas Moore, property-man; E. E. Saves, costumer; Prof. Welsh, effects; C. P. Smith and Sidney Sammis, in charge of the box-office. The notable productions of this season were "The Bells," Sept. 30; "Diamonds," Oct. 7, which ran until 26; "Saratoga," Nov. 11; "Son of a Night," Dec. 2; "Time and the Hour," Jan. 13, 1873; "Alixe," Feb. 24. The Mapleton began an engagement 3, performing their specialties in "Monte Cristo;" Lester Wallack began a two weeks' engagement 24; "Uncle Sam" was produced April 28, with Mrs. John Wood and G. H. Griffiths in the cast. Standard plays and comedies and well-known pieces were given on the other nights. The regular season closed June 2. Fox's "Humpty-Dumpty" Troupe opened for two weeks 9, and Bryant's Minstrels opened for one week.

The season of 1873 opened Sept. 13 with "Othello," the company including Neil Warner, F. Roche, Walter Lennox, A. H. Chippendale, E. F. Taylor, E. A. Mc Gee, C. C. Jordan, W. C. Raymond, Walter Bernard, R. H. Evans, C. Arnold, F. Chippendale, O. H Barr, J. H. Burnett, W. J. Young, F. P. Owen, J. B. Studley, J. E. Reiffert, A. S. Wright, S. Barker, Jr., the Misses Gertrude Kellogg, Ida Savory, Fanny Reeves, Mary Kelly, Kittie Parker, Kate Melnotte, Grace Rawlinson, Jennie Gourlay, Adelaide Merry, Agnes Benedict, Millie Stanton, Emma Sanderson, Mrs. J. W. Brutone, Mrs Farren and Mrs. Bell. On Oct. 6, Mrs. F. W. Lander began an engagement; Daly's Fifth-avenue Theatre company began for two weeks, Oct. 13, Mrs. Conway transferring her company to Jersey City, N. J. "Justice," a new play, was first produced Nov. 3. E. C. King began a two weeks' engagement 10; Miss Lillian Conway made her debut on the stage, acting Virginia in "Virginius," 20; "Lillian's Last Love" was first acted Dec. 15; Edwin Booth began a week's engagement 22; Barney Williams and wife April 6, for a similar length; W. Couldock one week, 27; O. D. Byron one week, May 4; Jane Coombs 25, for one week. The season closed June 13 with "Led Astray." The theatre was reopened June 15 by John Thompson, who played one week. Again Aug. 17, when Lillie Eldridge acted six nights, and on 31, when Mrs. Lander and her combination acted one week. George F. Rowe was to have begun a week's engagement Sept. 7; but, owing to the death of Mr. F. B. Conway, in Manchester, Mass., on that date, the theatre was closed during that entire week. John E. Owens began a week's season Sept. 14, being followed by the Majilton's for a like period 21.

The season of 1874 opened Sept. 28. Mrs Conway, supported by Frank Roche, starred through the country a portion of the season, and the season at the theatre was filled almost entirely by stars. Lester Wallack commenced Sept. 28; J. K. Emmet Oct. 12; Mrs. D. P. Bowers and J. K. McCollum 26. During this engagement a new play, entitled "Eleanor, or the Fatal Marriage," was first produced Nov. 2. E. L. Davenport began Nov. 9, Mrs. E. L. Davenport making her first appearance in that theatre 13; Clara Morris commenced 16; Frank Roche, who had returned from a starring tour, made his first appearance this season as Armand in "Camille" 29; Frederick Robinson appeared 25, acting Master Walter; Stuart Robson began 30; Charlotte Thompson Dec. 7; Mrs. Conway returned from her starring tour and made her first appearance this season 21; Mr. and Mrs. F. B. Davenport commenced Jan. 4, 1875; Mr. and Mrs. W. J. Florence, 11; John T. Raymond, 28; Carlotta Leclerq, 25; Geo. F. Rowe, Feb. 1; Mrs. Rousby, Mar. 1. Conway reappeared 15 in "The Geneva Cross;" Ada Gaddis made her debut on the stage, acting Mlle. De Brantome in "Helene," 23; Lester Wallack began an engagement 25, acting the rest of that week and all of the following; John McCullough, March 8; Lawrence Barrett, 15; Mrs. J. H. Hackett made her debut on the dramatic stage 20, acting Lady Macbeth, supported by George Vandenhoff; the Kellogg Opera Troupe were engaged 22, but, owing to the illness of Miss Kellogg, could not appear; the theatre was closed 22; Daly's Fifth-avenue Company appeared 23, and filled out the week with "The Big Bonanza." Mrs. Conway reappeared 29; the Kellogg Opera Troupe April 5; "The Two Orphans" was produced 13, Rose Massey being engaged for Henriette. During the run of this piece Mrs. F. B. Conway died, April 28. The theatre, after being closed two weeks during the severe illness of Mrs. Conway, and subsequent to her demise, was reopened May 10, under the management of the Conway Sisters—Marianne and Lillian. "The Two Orphans" was revived, and these orphan sisters personated their prototypes in the drama; the drama ran until the close of the regular season, on May 29. May 31 John F. Smith received a benefit, and a Summer season was inaugurated June 1 with Daly's Fifth-avenue Company in "The Big Bonanza." The attaches had a benefit June 7, and a benefit was given the orphans under the charge of the Sisters of Charity 13, the theatre being closed 8, 9, 11. Minnie Palmer began an engagement 14, Clara Morris acted 21, 22, 23, and the theatre was closed the rest of the week. On July 1 a demand was made upon the Conway Sisters by the owners of the theatre for $9,500, due for back rent, and later legal proceedings were instituted. On July 16 the Conway Sisters signed a release of the lease of the theatre, and on July 31 they were dispossessed from the dwelling-house portion. Theodore Moss then leased the theatre, paying down $4,500, it is said, as one quarter's rent in advance. Mr. Moss subsequently gave up all idea of managing it, and Shook & Palmer obtained a lease of it, the papers being signed Aug. 23. They opened it Sept. 2) with the late Julia Mathews' Opera Troupe, and have since managed it up to the time of its destruction by fire, offering as an attraction stars, combinations, and, at intervals, some of the chief members of the Union-square Theatre Company. Appended is a copy of the programme of the last performance:

BROOKLYN THEATRE.

Messrs. Shook & Palmer.....Lessees and Managers
Scale of Prices.—25c., 50c., 75c., $1, $1.25.

TUESDAY EVENING, DEC. 5,

and every evening during the week, and at SATURDAY MATINEE at 2 P. M., will be produced Mr. Hart Jackson's adaptation of D'Ennery and Cormon's drama of

THE TWO ORPHANS,

with the following important distribution of characters:

Chevalier De Vaudrey.....Mr. C. R. Thorne
Officer of the Guard.....Mr. John Mathews
Martin.....Mr. L. Thompson
De Mailly.....Mr. J. Clements
D'Estres.....Mr. Geo. Dalton
Pacotme.....Mr. F. Lamb
Antoine.....Mr. R. Struthers
Chief Clerk.....W. H. Wilder
Louise, } The Two Orphans. } Miss Kate Claxton
Henriette, } Miss Maude Harrison
La Frochard.....Mrs. Farren
Countess De Linieres.....Miss Fanny Morant
Sister Genevieve.....Miss Ida Vernon
Marianna, an outcast.....Miss Kate Girard
Julie.....Miss Ethel Allen
Cora.....Miss L. E. Seymour
Sister Therese.....Mrs. L. E. Seymour
Soldiers, citizens, guards, ladies, etc.

Further particulars in regard to the public funeral, funeral of the actors, memorial services, measures adopted for the relief of the sufferers, biographies of the dead actors, and coroner's inquest, etc., are published on another page.

MY MAD TENANT.

I am rather of an eccentric turn of mind—at least so all my friends say, and perhaps they are correct. When I say I am eccentric, I do not mean that I dress in peculiarly cut clothes, let my hair fall on my shoulders in matted locks, or show an aversion for soap and water. On the contrary, I don't think you will find a more tidy old bachelor in dress and person than myself anywhere. My eccentricity is shown in an inordinate love of the mysterious. As a boy I had a way eyesight by reading terrible tragedies, horrible histories, hideous homicides and strange stories. These I would repeat to my nurse Janet Gruesome, a plain and simple—I might say very plain and simple—country girl, holding her by my bedside at night, shivering with cold and terror as she listened.

Life was full of misfortune for me until I was turned forty, when a mysterious uncle of mine, who had left England whilst I was still a baby, died in Australia, and left me the sole heir to his vast wealth. I instantly settled with my creditors, and, taking my "nurse" and my romances, started for the country, determined to wander about and seek for the marvelous.

One day I came across a vast, gloomy mansion that exactly suited my fancy. It was a weird and ghostly building, with whispering voices in its ivy-clad walls, doors that opened directly they were shut, and shut directly they were opened. Long corridors, lighted by gas, led into every room, and so that on moonlight nights the shadows of the tall trees outside took spectral shapes, and seemed pointing with bony fingers to spots where deeds of violence had been done; whilst the withered branches tapped eagerly against the window-panes as if they were bloodthirsty ghosts, wishing to take up their abode in this mysterious mansion. I was delighted, and determined to take it at once. The agent was soon found, and the terms agreed upon; but there was one clause in the lease which I did not like: it was even too mysterious to please me. By it the superior landlord, Mr. Thomas Balcombe, held all rights over one room on the first floor, a small chamber, the shutters and door of which were closed and securely fastened. I inquired the reason of this, but the agent could give me no positive information. However, before the lease contained the family papers and portraits, and that Mr. Balcombe had locked them up there for security.

"But," said I, "it is so mysterious to have a sort of Bluebeard chamber in your house."

"I quite agree with you, sir," replied the agent, "and told Mr. Balcombe so; but he is a strange man, and will have his own way. It's nearly twenty years now since that room was locked up. At first it made a great noise in the village, and strange stories were circulated; but that soon died out, and except to Sir Thomas Balcombe, his heir-at-law, or when a stranger asks for them, they are never heard. Sometimes people come for a picnic in the wood yonder, and go to see the 'haunted house,' as they call it, but I never let them in. I never heard it was really haunted."

We agreed eventually as to terms, and in a couple of weeks I arrived from London, bringing with me Janet Gruesome, two maid-servants, and some fine old plate and jewelry my uncle had left me.

It was a dreary night when I arrived at the "Vews," as we now began to call the house, but a merry one.

"Then shut the door, you idiot!" I exclaimed: for, to tell the truth, I never felt less inclined to see a ghost in all my life. "Shut it, I say!"

She turned to obey my orders, but was too late; for at that very moment a venerable, white-haired old gentleman, clad in a velvet dressing-gown and scarlet slippers, entered the room.

"I beg your pardon," he said rather nervously. "I hope I have not disturbed you. I was not aware you haunted to-night. I believe you are fresh ghosts, or"—here he lowered his voice—"are you ghosts in embryo?"

"Sir!" I exclaimed, "you must know that this house is mine."

"Indeed!" said the creature, sitting down in my arm-chair and drinking my grog. "Has my cousin Tom let it to you, or are you a Balcombe?"

"I am *not* a Balcombe," I cried impatiently, for I knew now he could not be a ghost—spectres don't drink spirits; "and this house is mine: from the chimneypots to the cellars, all——"

"But one room," interrupted my mysterious guest; "that Tom could not—would not—let. You would not have been happy had he done so. I keep the ghosts in there. Sometimes one or two escape, but the most part come out to their own. I thought you were ghosts—stray ones, you know—at first. I'll take a little more brandy-and-water. That room is cold, and ghosts are dull fellows at best; they are very lively. Come, my dear sir, sit down and be cheerful."

Man of ghost, the creature evidently knew the art of making himself at home. He mixed some more brandy-and-water, then took up my pipe, lit it, and commenced smoking.

"Janet," I whispered, "he is not a ghost—he is a madman."

"Madman!" cried the thing, looking up suddenly, for his ears were evidently as sharp as his eyes. "Madman! why, that is what Cousin Tom used to call me, but he was wrong. I *was* mad when I had those delusions about Ellen, to strangle him; but then the change came, and I was light, ethereal—a spirit. Tom saw this, and, knowing that I talked to the ghosts of our ancestors, gave me a room to collect them in. That's *the* room. Get us some more glasses," he continued, turning to Janet—"more glasses and pipes; we will be merry."

"He is mad," I whispered. "Do as he bids you; we must humor him. But make haste back, Janet."

"Come, that looks well," he cried, when we all had some hot grog and I was smoking. "Your health, Mr.——I beg pardon, what name?"

"Judberry, sir," I replied sternly. "Judberry."

"Judberry, Judberry," he muttered absently; "don't know the name. Perhaps he is a butler."

"No, sir!" I exclaimed, swelling with indignation, "I am not a butler. This house is *mine*, sir; the brandy you are drinking is *mine*, sir, and the pipe you are smoking is *mine*, sir."

"All of them very nice too, Mr. Judberry, I am sure," he answered, calmly puffing out his smoke and closing his bright eyes in luxurious enjoyment; "very nice indeed. So you have come to see Briareus Balcombe. You know me, of course?"

"I can't say I do, sir. To tell you the truth, I never saw or heard of you until now—and," I added to myself, "I never wish to again."

"Never heard of me!" he cried in astonishment. Then, lowering his voice to a sweet melancholy, he added. "Then I will tell you my history. Be silent: stir not, but listen to the history of Briareus, the poet of the Balcombes—the betrayed lover—he of the broken heart."

I was in my glory—I was about to hear the mystery of the Bluebeard chamber.

"When I was but a youth," commenced Briareus, "my uncle, who then owned this mansion, returned from Italy, bringing with him a lovely girl. How can I describe her beauty? It is impossible! It was the beauty of a dark, wild night, wherein the placid moon and gentle stars are shining, yet the sighing of the wind proclaims the coming storm. So shone her glorious face, calm and pure, yet ever and anon the flashes from those wondrous orbs, her eyes, told of the fire within her soul. I loved her. Time passed on, and at last she owned that she returned my passion, but bade me keep our love secret, as she dreaded my uncle's wrath. Just at this time my cousin Tom procured me a lucrative berth in India, and, with a light heart, I started for that land of fortunes, for I believed I should soon amass riches and be able to return to claim Elvina.

"On my arrival in India I learned that my uncle had died, and that Tom had come into his estates. My uncle dead, one obstacle to my marriage is removed,' I cried; and I worked on with renewed vigor. But, alas! I was struck down by a sunstroke, fever followed, and I was ordered home.

"How long we were making the passage I know not. A gentleman—rather a rough fellow, though—who had volunteered to be my constant companion, said it was a short voyage; to me it seemed years. At length we arrived, and, taking a postchaise, we drove to the 'Yews.' I told my companion at Southampton that I did not require his company any more; but he would not leave me until he saw me, as he said, 'safe in my cousin's care.' But why dwell upon this painful history? I rushed into this very room, and, embracing Elvina, cried: 'Elvina! Elvina!' behold thy Briareus returned to claim his bride!' To my horror, she thrust me from her, and, rushing to my cousin, threw herself into his arms, asking her dear, dear Tom to save her from the madman.

"'Madman!' I cried. 'Are you not my affianced?'

"'Briareus!' exclaimed Tom, 'you are mad; *this lady is my wife*.'

"I saw it all at a glance," moaned the poor mad creature, making my heart bleed for him. "I knew then why I had been sent to India—why this woman had made me keep our engagement secret. She loved my cousin's gold!

"My passion rose; I could not control myself. With a cry more like that of a wild beast than a man, I sprang upon Tom. I had him by the throat, and would have killed him, but the man who came with me from India—he who called himself my friend—turned traitor for gold. He dragged me away from my cousin and felled me to the earth. My keeper! They said I was mad, and locked me up in the chamber. Not alone; no, no, not alone; they cannot shut out the ghosts. They come and tell me stories—wild, horrible stories. I will tell them to you some night. Hark! the ghosts call me. I must go at once, or they will come here. Farewell; to morrow!"

Slowly he crept from the room, Mrs. Gruesome and I following. Our hearts ached for him. We saw him enter the mysterious chamber, and heard him lock himself in.

"Mrs. Gruesome," I said, "we will go to bed. He, poor fellow, is harmless; but to-morrow I will see the agent, who must provide a keeper. I do not want Mr. Briareus removed until I have heard his stories. It will save my eyesight, not reading at night. Good-night, Janet. Say nothing of this to the servants, and do not be afraid. He is quite a gentleman, and harmless."

I retired to my apartment, double-locked the door, and barricaded it, in case of accidents. Next morning arose late and descended to breakfast, which ought to have been ready at least an hour earlier. Judge of my astonishment at finding the room in confusion, and Janet Gruesome in even greater confusion than even her apartment.

"He has gone, sir," she cried as I entered the parlor.

"Who has gone?" I demanded.

"The mad gentleman. He must have left the house in the middle of the night."

"Well, well," I replied; "perhaps it is better so. He was a nuisance. If he has drowned himself, it is no fault of ours; we were not his keepers; so let me have breakfast. Get the tea and coffee-service my uncle left me."

"Your uncle left them, sir, but the mad gentleman aint," sobbed Janet; "he's taken 'em, sir, and the silver spirit-stand as well."

"What! taken my silver-service?"

"Yes, sir: and every other piece of silver and jewelry he could find, as well as——"

I could hear no more, but, rushing to the house-agent, told him all about it.

"You have been done," he said quietly; "there never was a Mr. Briareus Balcombe. The room only contained pictures and some old furniture of no particular value, but favorites of Mr. Balcombe, so he locks them up. Come to the police."

He hurried me off to the police-inspector, to whom I related this sad history.

"That's Solemn Smith's work, for a pound," cried the inspector, laughing. "I heard he had been in this neighborhood. Deuced clever fellow; could have made a fortune on the stage, if he liked. No doubt he found out all about the room, and also heard—asking your pardon, sir—that you had queer crotchets, so got into the house when it was empty, picked the lock of the room, and played the madman. I know him, sir, and will be after him."

This was years ago. And the police are after my Mad Tenant still.

CUPID'S FOIBLES, FOLLIES AND FANCIES.

BRIGHAM'S SUCCESSOR.

Brigham Young has finally defined his policy for the future of the Mormon Church in selecting for his first counselor the youngest son of his first family, John W. Young. This now-to-be-prominent young man is well-known in this city, especially among capitalists. In personal appearance he is very attractive to the fair sex, and in his manner and habits he would pass anywhere for a "man of the world" who was pretty well satisfied with this terrestrial globe, and in no hurry whatever to get off to the upper regions. Up to the building of the Pacific Railroad, "Young Johnny," as he was familiarly called, was an excellent Mormon, and gave early evidence of being a first-class patriarch. He had hardly got through his teens when his eyes fell kindly upon a young Saintess, and the baked meats of the marriage feast had hardly cooled before he fell desperately in love with another younger Saintess and married her also. The Prophet thought Johnny should see a little more of the world before proceeding further in that line, and he was consequently sent to England on a tour of pleasure, in company with his brother, "Briggy Junior." These two scions of Mormon royalty traveled all over Europe, paying lavishly the funds of the poor, confiding saints. On Johnny's return to the United States his first wife pressed upon him to call upon her relatives in Philadelphia, and, to gratify her wishes, the young man hastened to the City of Brotherly Love, where he became the guest of Bishop Vanderhoef, a wealthy Mormon of the place, and the two sisters at once crossed the river, and continued their journey in the Indian Territory until they arrived at a log-cabin inhabited by a man who preached to the Indians. The character of the cerem

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

THE CLIPPER POST-OFFICE.

A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canadas, *must be prepaid*, otherwise they are not forwarded.

Letters received for week ending 5 P.M., MONDAY, Dec. 11.

LADIES' LIST.

Aubrann, Mrs. Rosa
Antonio, Tillia
Alexander, Mrs. Sara
Blossom, Mrs. "Nat"
Bain, Rose
Barr, Emeline
Bradley, Leanora
Beane, Fannie (2)
Berton, Mrs. Lester
Buchannan, Virginia
Blake, Augusta 6c.
Burdean, Mrs. Jane (2)
Blande, Edith
Claire, Maggie
Clancy, Ellen
Clark, Annie (actress) 6c.
Clark, Miss A.R. (of Smith & Whitn. Co.)
Clare, Kate
Corelli, Blanche (2)
Claire, Annie
DeLavis, Annie (of "N. Y. Serenad.")
Dargon, Augusta L. (2)
De Witt, Minnie
Doris, Mrs. J.
Donaldson, Virginia
Davenport, Fannie
D'Erina, Kate
Eastman, Ada
Egberts, Nannie
Ellsworth, Annie (of Rentz's Minst.)
Ellis, Lillie
"Empire Children"
Florence, Helen
French, Mamie
Forrest, Lillian
Francis, Lillie (velocepedist)
Fradtte, Mrs. Niblo
Fox, Mrs. Annie J.
Giese, Miss Aug.
Grey, Ada
Gilmore, Alice
Glassford, Katie
Gaugain, Marie
Guy, Mamie (of Guy Family)
Gaugain, Marie
Hindle, Annie 18c.
Hermann, Mrs. Addie
Henrietta, Mlle.
Herbek, Emily
Hunt, Ella
Helstune, E. Grace 6c.
Harrison, Lizzie
Holman, Julia "Little Nell"
Lindsey, Jennie (2)
Loftus, Miss S.
Lewis, Carrie
Leak, Annie E.
La Verde Sisters
Mayo, Ella
Maussey, Ida
Melville, Virginia
Neoskleater, Miss
Mordaunt, Marian
Maddern, Mary
McDermott, Kittie (song-and-dance)
Miaco, Mrs. Laura
McCabe, Maggie (skip-rope "biz")
Marco, Grace
Mortimer, Annie
McLean, Mrs. Katharine
Mollenhaeur, Henrietta
Norwood, Marion L.
Navarre, Jennie
Olympia, Madam
Phillips, Amy (of Richings-BerdCo.)
Pezzuolo, Madam
Potter, Flora
Phillips, Adelaide
Page, Laura
Raymond, Lillie
Robeson, Erba
Robinson, Marion (vocalist)
Ross, Emma
Ross, Ida
Rood, Nellie
Rinehart, Mrs. "Sam"
Richings-Bernard, Mrs.
Richards, "Bell" 8c.
Richmond, Lu-lu 6c.
Robertson, Minnie
Robert, Miss M.
Russell, Laura (of Spaulding's B.R.)
Raymond, Fannie
Schotte, Angelique (2)
Shepherd, Kittie (late of N. Orleans)
Steele, Sallie
St. Felix, Mad. May
Saunders, Mrs. Amelia
Somers, Alice (cloggist)
Seymour, Annie J.
Swinburne, Marie
Stanwood, Addie
Shinde, Annie
Stanton, Nettie
Sharp, "Dollie"
Sackett, Marian (actress)
Thorne, Nellie (vocalist)
Turner, Kittie
Von Hillem, Bertha
Veilander, Jeannette
Venus & Adonis (2)
Wood, Aggie
Whiffin, Mrs.
Warner, Miss F. (p.o.m. London, Eng.)
Whitland, Kittie
Wood, Mrs. Rose
Ward, Mrs. Henry (actress)
Whitman, Ch'rlotte
Whitcombe, Mrs. A. J.
Willis, May
Willis, Jessie
Wilson, Mollie
Wren, Martha
Worrell Sisters
Wyndham, Alice
Young, Millie
Zoerner, Anna 10c.

GENTLEMEN'S LIST.

Anderson, A. (p. o. m. London, Eng.)
Allerup, Peter
Austin Brothers
Aubrey, R. (aerial gymnast)
Austen Bros. (rifle "biz")
"A. O."
Aiken, A. W.
Auber, Mons. (musician)
Abey, J. V.
Abney, Frank
Adams, "Ned" (Dutch "biz")
Archer, Chas. (pianist)
Austin, Geo.
Benn, Walter
Burnett, "Alf"
Becks, Geo.
Breyer, W. V.
Berkley, J. W. (minst. "biz")
Blair, Wm. (late with "Zera")
Barsby, H. (of Robinson's Bell R.) 6c.
Bowen, B. L.
Bagley, Wm. (minst. "biz")
Burr, J. L.
Buckley, R. Jean
Browne, E. G.
Barr, Paul A.
Basye, E. E.
Barton, "Bony"
Booth, J. Brutus
Banker, Ed.
Bennett, Frank
Butler & Mackee
Braham, Harry (leader of Orch.)
Brown, Ed. O.
Benedict, "Lew"
Butler, Edward
Bryant & Williams
Bray, W. H. (Dutch "biz")
Boyd, C. (of N. O. Minst.)
Barbour, W. W.
Braham, Harry & Lizzie
Byne, Ernest
Barlow, M. G.
Bosworth, Frank
Brown, "Gus"
Costley, Jos. (2) 6c.
Crosby, Chas. (Agt. of "Little Todd")
Colville, S.
Clarke, "Kit"
Calvin, E. D. (2)
Crosley & Elder
Curtis, M. B.
Conrad, W.
Cannon, Jno.
Cooke, Wooda
Carroll, "Barney"
Carncross & Dixey's Minst., Manag.
Calligan, W. St. Clair
Collier, E. H.
Cooley, Henry
Coleman, E.
Chrisdie, Chas.
Couldock, C. W.
Clark, H. G.
Cotton, "Ben" (comed.)
Cummings & Hines
Crawford, J. S.
Childs, Jos. H.
Cole, W. W.
Culver, A. 10c.
Carroll, Wm.
Collins, Frank (song-and-dance)
Caywood, C. C.
Cornu, Ed. J.
Carr, F. H. (2)
Collins, F. (of Collins Bros.)
Chaffee, G. W.
Cummings, Jas. H.
Conway & Mack
Carrillo, R. J.
Coule, A.
Chapman, Frank M.
Charles, Geo. C.
Carroll, M. F.
Clark, Philo. A. 6c.
Clifton, H.
Davis, C. L.
Dunn, Jas. C.
Dowling, Jos. J.
Davenport, B. L.
Denier, "Tony" 5c.
Dunn, Matt. (of Cole's Cir.)
Dayton, "Tommy"
Duston, H. S.
Dodge, "Ben"
Dobson, F. B.
Duncan, Wm. T.
De Mabelle, Dion
De Haven & Castello
De Haven, Claude
Dickeson, Jr., Mr. (of London, Eng.)
Dixon, F. (of Hollman's Op. Co.)
Denny, Frank Dwight
Dykeman, Ed.
Dearborn, C. (of Robinsons Minst.)
Dunbar & Ashton
Daniels, Harry
Dixon, H. (of Kellogg's Op. Co.)
Doris, Jno. B. 6c.
Davis, C. H.
Durand, Richd. M.
Dixon, Randolph
Duprez, C. H.
Eagan, H. W.
Emidy, J. (of Georgia Minst.) (2)
Emidy, "Dick" (of Callend. Minst.) (2)
"Empire Children"
Furbish's Co., Manager
Forbes, Chas.
Ferguson, J. (of Van Amburgh's Cir.)
Franks, "Tony" (musician)
Foxwell, Harry
Ferris, "Jake"
Forebaugh, A. J.
Fritz, Edwin
Forsberg, Harrold
France, Geo. F.
Franklin, Harry R.
Forbes, Chas. (manager)
Fox, J. E. (of Dup. & Ben. Minst.)
Forbush, Henry F.
Gorman, J. D.
Garland, Geo. S.
Gourley, J. H.
Gasking, G. H.
Gorman, J. (of Ch. Thompson's Co.)
Gardner, Master "Charlie"
Gulick, Jos. T.
Grover, Leonard
Gale, Walter
Gleason, P.
"G. J." (2) 6c.
Gilford, "Ben"
Goodman, F. L.
George, "Ben"
Gaylord, A. E. (2)
Gregory, C. J.
Granville, Prof. ("skeleton")
Gaston, Albert
Gorman Bros.
Gardner, Harry (comed.)
Gobay, Jos.
Garner, Arthur
Height, "Bob" (2)
Hodges, D. B.
Harrison, Eugene
Hamilton, Wiley 6c.
Hudson, Geo. B.
Hill, Robt. G.
Haleys, Q.
Harrington, F. C.
Hart, John 4c.
Hooper, Geo.
Hensel, E.
Huntley, S. L.
Holden, Frank
Howson, F. A.
Hennessey, F. (of Hennessey Bros.)
Hayden, C. (circus "biz")
Harrison, Chas. (comed.)
Hines, Wm.
Hill, H. B.
Harris, Wm. H.
Heywood, Jas.
Howard, Rollin (2)
Howard, J. A.
Huthmann, M.
Howard, "Johnny"
Hedges, Thos. 3c.
Hine, W. (of K. Putnam's Co.)
Hammond, G. H.
Hutchinson, G. H.
Hawley & Sharp
Hicks, C. B.
Healey, Dr. J. E.
Hyde, J. M. (agent)
Irving, P. H. (manager) 38c.
Jacobs, J. E.
Justice, J. J.
Jones, Arnold
Kine, J. (of Kine Bros.)
Keen, Jule (2)
Kendrick, F. M.
Kearney & Morgan
Kennedy, Dr. A. B.
Kent, Julian
Kent, Frank
Kirwan, Patrick
Knight, F. W.
Keeshin, C. H.
Keane, J. H.
Kelley, Jas. A.
Kent, F. (of Dup & Ben. Minst.)
Leotard Bros.
"Little Todd"
Long, T. B.
Levino, Henri
Lewis, C. P.
Leon, "Dan"
Lucas, "Sam"
Laurance, C. (of Howe's Cir.)
Logrenia, Prof. (wizard)
Luca, A. A.
La Forge, Frank
Leopold, Geo. 41c.
Liston, Alfred
Lowande, Natalio
Lane, J. H. (of Emerson's Minst.)
Lorenzo, J. (of Tennessee Minst.)
Leland, M. (of Rice's Cir.)
Lazelle, F. (late of Ward's Op. Ho.)
Linden, Harry
Lebra, James
Lawrence, Fred.
Lane & Weaver
Lyons, H. P. 5c
Leverne, E. (song-and-dance)
Lindley, Harry
Leavitt, Harry (2)
Livingston, Adolph
Leavitt, M. B.
Laughlin, Joseph
Lucas, S. (of Hyer Sisters' Co.)
Lang, Jos. 6c.
Leslie, Royal
Lally & Mack
Leonard & Whiston
Mack, J. W. (of Sheridan & Mack)
McGill, W. (of McGill & Strong)
Miaco, "Tom"
McGloin, Peter (2)
Miller, H. (of Haverly's Minst.)
Miller, A. O.
Mowery, Nell. (2)
Matthews, C. C.
"Manager A" (5)
McQuay, J. H.
McCollom, J. C.
McIntire, P. J. (musician)
Martin, S. J. or T. J.
Murphy, J. S. (of Washburn's Co.)
Moran, Jas. H.
Morrissey, Jno. (minst. "biz")
Melrose, Frank (of Toronto, Can.)
Martinetti, Edwin
Mack, F. H. (of Leland's Co.)
Mayo, Frank
Mackley, Fred.
McAdow, Dudley (2)
Morton, J. (of J. Thompson's Co.)
Matthews & Leopold
Morris, T. (of J. T. Raymond's Co.)
McCabe, J. P.
Murray, Randolph
Mooney, C. (of Hunter's Side-show)
Maguire, Jno. ("recitals")
Morgan, "Matt"
McAlister, Mr. (banjo-maker)
Maas, James
Maeder, Frank C.
Melton, J. W.
Mortimer, "Gus"
Miron, N.
Melville, W. T.
Morrissey, Thos. (jig-dancer, etc.)
Morris, W. W.
Meacham, A. B.
Maya, Lorenzo 4c.
Marrow, H.
Morton, C. S.
Mack, Walter J.
Macky, Jas. (song-and-dance)
Murphy, J. C. (of Murphy & Mack)
McCarthy, Hugh
McCann, J. Ray
Melville, Sr., J. (equestrian)
Maryon, Theophilus
Murrays, The (Irish "biz")
Moulton, G. (of Benedict's Minst.)
Mumford, Chas. ("biz" manager)
Martz, A. (song-and-dance)
Murray, Thos. (of Murray's Cir.)
Mortimer, J. K.
Mink, Thos. (show "biz")
Melrose, F.
Morosco, "Dick" (late of Shelby's)
Nicholls, R. Hamilton
Nix, Albert (musician)
Nash, "Dan"
Newell, U. D. (2)
"N. G. S." (2)
"North Carolinians"
O'Brien, T. (of "Tony" Pastor Co.)
O'Brien, J. (of "Tony" Pastor Co.)
Orrin Bros.
O'Reardon, M.
O'Brien Brothers
Oaks, "Dave" (3)
"Pano"
Primrose, G. H.
Pierce, Edmond
Phoites, Jos.
Pierce, Emmerson
Parsons, H. T.
Peasley John
Polk, D. F.
Pelletier, Geo.
Patten, M.
Pollard, Prof.
Parsons, O. H.
Pendy, John
Parker, "Dick"
Pritchard, Robt.
Plunkett, Percy
Parks, "Jack"
Quilter & Goldrich
Rubini, Sig.
Rogers, J. H.
Reilly, Jno. (p.o.m. London, Eng.)
Ryan, Belvil
Roser, Blackstone
Rice, Edwin J.
Robson, Stuart (2)
Ramey, T. T.
Robinson, Jas. (circus prop.)
Ray, "Billy"
Robinson, C. M. (agent) 3c.
Robinson, "Billy" (minst. "biz")
Richings-Bernards Agent
Rice, "Dan" (circus prop.)
Reinhardt, Alfred
Robinson's Adv. Agent, Harry
Robinson, F. C. P.
Rapier, John
Russell, L. H.
Roe, W. H. (of Haverly's Minst.)
Rice, E. (of Washburn's Co.)
Staring, "Dick" H. (banjoist)
Smith & Fox (2)
Swonsbourne, C. H.
Scanlon, Wm.
Sauer, Adam
Seeley, F. B.
Sleeper, Col. "Hal"
Sturgess, Chas. J.
Seymour, Teal
Strong, D. A.
Shayfield, John
Sanford, Wm. R.
Sanders, Saml. E.
Sells Brothers (2)
Slouthren, Mr.
Searles, Danning & Greyson
Stow, A. B.
Slate, Harry
Stokes, S. Q.
Squires, A. P.
Spears, J. A.
Sadler, W. H.
Sparrow, Frank
Showers, "Andy"
Sadler, T. (of Robinson's Minst.)
Seamon, C. (late of Park Th., Brook.)
Shay, J. J.
Strakosch, Max.
Sullivan, Wm. (of Castello's Cir.)
Sanford, Col. J. P. (lecturer)
Smith, John P.
Sebastian, Romeo
Swinburne, Jno. B.
Sylvester, Harry
Schofield, F. J.
Thorne, "Max"
Turner, Jacob (p.o.m. London, Eng.)
Thompson, "Sid" (2)
Tearney & Moran
Thomas, D. S.
Thomas, Erwin (2)
Tayleure, Clifton
"Tom Thumb," Genl.
Toole, Monti
Thompson, Geo. B.
Tripler, Wm. C.
Trusler, Fred.
Toomey, W. F.
Thornton, Chas.
Thickey, Prof. ("fire king")
Uffner, Frank
Victorelli, H.
Verney, S. H.
Ventini, Sig.
Ward, J. F. (comed.)
Ware, Geo. 6c.
Wiley, "Lem"
Warhurst, "Tom"
Weaver, S. P.
Williamson, T. R.
Wagner, "Charlie"
Wachtel, Herr
Watson & Ellis (3)
Wiggins, Prof. S.F.
Webster, Chas.
Williams, Claude
Whitmore, F. C.
Wilbor & Reade
Wood, Harry
White, W. A.
Washburn, E. S.
Williams, L. P. (2)
Wabur, Prof. A. F.
Wiley, L. H.
West & Wood
Wagner, "Cal"
Willett, Robt.
Woolcott, — (dram. agent)
Ward, W. H. (of Dup. & Ben. Minst.) (2)
Watkins, Harry & Rose
Welby, J. (of Welby & Pearl)
White, Chas. (comed.)
West, F. B. (of Haverly's Minst.)
Winchell, Ed. (of Bryant's Minst.)
Watson & Lizzie Sherman, Harry
Weber, G. (of F. & C. Minst.)
Webb, Albert (musician)
Whitney, Chas. (circus "biz")
Washburn, "Tony" (of Washburn's Co.)
Wood, Wm. (of Wood & Emmett)
Willis, Oscar
Waite, Chas B.
Walling, John S.
Wilson, Jno. (equestrian)
White, Fred. (minst. "biz")
Watson, Wm. ("man fish")
Webster, Chas. (comed.)

THERE WERE LETTERS at the Detroit (Mich.) Post-office on Dec. 7 for C. L. Davis, comedian; Chas. Austin, late of the Opera-house; W. P. Sessins, agent; Lillie Robertson, of Morgan's Novelty Co.; W. S. Humphrey, of MacEvoy's "Hibernicon;" and Walter Neville, of the "New Orleans Troubadors."

INTRODUCTORY OVERTURE.

MONDAY, Dec. 11, '76.

A year or so ago Brooklyn furnished the country with a remarkable sensation in the trial of the great preacher Henry Ward Beecher—a trial which created the most intense excitement throughout the land, eclipsing, for the time, nearly every other subject, and bringing forward the City of Churches in a very prominent, if not in a very brilliant or creditable light. But that celebrated sensation pales into insignificance when contrasted with the terrible calamity which took place in that city on the night of Dec. 5, 1876, whereby upwards of three hundred lives fell a sacrifice to the flames and to the carelessness and the lack of precaution on the part of those who controlled the affairs of the theatre on the night of the fire. We do not propose to give details of the disaster in this department of THE CLIPPER, as our associates have prepared an elaborate report of the conflagration, and the fatal results attending it, and which may be found on our outside pages; but we shall make so bold as to ask why the fire-apparatus of the theatre—if it had any such necessary adjunct—was not put into operation at the commencement of the fire? A section of hose would have been sufficient to reach the flames on their outbreak, and the water from a single plug in the theatre would have sufficed to suppress the fire, and thus prevent the great loss of life which has brought desolation and mourning into many a household in Brooklyn, and in this city. If there was no fire-apparatus in the house, who is to blame in the matter? If the directors refused or omitted to provide the means for the suppression of fire within the theatre, why did not Messrs. Shook & Palmer correct the evil by furnishing the means themselves? It would not have required much of an outlay to cover the expense of introducing water and furnishing hose. A heavy responsibility rests somewhere, and it is to be hoped that the Coroner's jury will not fail in their duty to the public, and to humanity at large, in placing the blame where it rightly belongs, and condemning in the most positive terms the cupidity which will risk human life in order that a few hundred dollars may be saved to the treasury of a theatre. It is to be hoped that the Union-square Theatre—over which the same management presides as that which controlled the Brooklyn Theatre at the time of the disaster—is provided with the necessary apparatus for putting out fires, for the means of egress from that building are rather contracted, and the descent from the upper portion of the house is by no means easy when the theatre is being emptied. We presume, now that the calamity is over, that every theatre in the country will take the necessary measures to guard against fire, and to provide additional means of egress. This much will have been gained by the Brooklyn calamity; but oh! at what a fearful cost! Talk about cremation, indeed! It has been left for Brooklyn to furnish the mammoth furnace which has made ashes alike of the living and the dead! A few weeks ago, in this city, a play was produced called "The Tide of Life," a mimic representation. The Brooklyn Theatre has since given us the startling reality of *the tide of death*, by which, with the rapidity of thought, hundreds of our fellow-creatures, with scarcely a moment's warning, were carried to eternity. Many of them, in the hour of life's bright morning, ere Time's fingers on their brow had left its shadowy impress, were borne to their destruction by the human tide of life, lighted by the flaming tide of death! They entered the theatre light-hearted and happy, with no thought of the great transformation scene which was so soon to usher them into the presence of their Creator. They had no concern about the future—the present was all brightness to them; no sorrow-laden blast had touched their youthful forms, nor had the world upon their pathway thrown even the shadowy outline of gloom. In this labyrinth called Life there are many windings, some leading to a safe outlet, some carrying us far away from every hope. The mazy windings of the Brooklyn labyrinth all seemed to lead to death. The strong sought safety by crushing down the weak; but when the wreck was cleared away, the weak and the strong were found lying side by side where they had fallen in the fiery furnace. Youth and age were there together; and husband and wife, sweetheart and lover, son and sire, gave up their lives in one promiscuous mass. And, perhaps, we shall be told that nobody is to blame. More than three hundred lives put out at one fell blast!

Wrecked on the river of life,
Amid the flaming foam,
Gone through the whirlpool gates
From whence no travelers come;
Seeking the light of life,
Near it they lingered long,
But chanted the dirge of death
Amid the maddened throng.
Lost in the sea of flame—
Oh! 'twas a fearful doom—
For fiery waves disclosed
Caverns of deepest gloom.
Lurked there the fiend of fire,
Red-winged and demon-eyed,
Lured he the loved of earth
'Neath the burning tide!

......Weekly we receive many ballads from our friends—ballads which breathe the words of love and of constancy and truth. We are expected to place the most implicit confidence in these missives; and we do, to a certain extent, where consistency is a jewel with the writers, and where the ideas do not conflict one with the other; but there are times and occasions when patience ceases to be a virtue, and when a spirit of vengeance urges us on to deeds of dreadful note and blood! Yes, blood! Now, quietly lying before us are two original ballads, one emanating from Cincinnati, O., and the other emerging from Sacramento, Cal. We judge, therefore, that there could have been no collusion between the writers of these noble and gallant ballads; nor do we recognize anything which would induce us to believe that either graduate intended to close our eyes in any way, or to cause us to pull down our vest, as it might be. But there is a discrepancy which gives us pause, and fills our soul with the calm cast of thought, to speak in classic language. In this seeming dilemma we propose to give a choice verse from each contribution, and leave our unbridled readers to sift the wheat from the chaff, and cull the sweetest bouquet while yet the dewy twilight lingers. And so, imprimis, we give Cincinnati first place, although we do not wish this preference to be taken as an intention to count out Sacramento in the long run; for has it not been published in the streets of Askalon that the first shall be last and the last shall be first, and vice versa, probably? So bear with us tenderly while we manipulate the returns and give a true statement:

CHARMING NELL O'CONNOR.

BY J. P. B.

A smallish song I'll sing to you—
So kind attention lend—
'Tis of a little beauty
That lives out in the West-end.
Beauties there are all over the world,
And some, no doubt, are fine;
*Yet there's not one that can compare
With this little Nell of mine!*
For she's a fascinating creature,
And I love her, 'pon my honor;
*For there's not a prettier girl a-tiring
Than MY sweet Nell O'Connor!*

It will be seen that the writer takes a bold stand in this matter; he does not beat about the bush and hint and haw and act like a life-insurance agent, but he comes up like a man and declares Miss O'Connor to be ahead of all others; or, in other words, that she takes the rag off the bush every time, and that's the sort of hairpin *she* is. We have no right to doubt the gentleman's allegation, even had we the inclination to do so, which we have not. Miss O'Connor may be all that his fancy has painted her; she may be lovely and divine; nay, more, her heart may be another's, even; yet we shall not say him nay. All we ask is that careful attention and consideration be given to the declarations of our friend on the Pacific, who, for aught we know, may be a son of one of the pards who went out there in '49, and whose words and deeds, to this day, have never been questioned. In fact, we shall never look upon their like again, it is surmised. Here is the opening stanzas of the Sacramento production, to which we direct your early and undivided attention:

PRETTY AS A PICTURE.

BY G. W. F. OF SACRAMENTO, CAL.

You have heard me sing of lovers and fancies,
And of dashing belles and beaux,
But once I exchanged fond glances
With a fairy no one knows;
Her face was as bright as Summer,
With a smile like the rippling stream—
I tell you *she was a stunner*—
She was the fairest that e'er was seen!
For she was just as pretty as a daisy;
Search the world, both far and near,
*And you'll never find one to equal
This me own, me pretty little dear!*

This is what perplexes us, and induces us to look with wonder and surprise upon both productions. One or the other of the authors of the above lines lies! ignobly lies! Each declares that the young lady he aspires to excels every other lady that the world has yet produced. There is no deviation from this fact. Each not only makes the statement once, but each sticks to it by repeating it. We have no personal knowledge of either lady or gentleman; but *both* ladies cannot be what is claimed for them by their admirers, and it is this discrepancy which impels us to the declaration that lying and deceit have an abiding-place in the heart of one or the other of the above composers. And so here we rest our case, leaving the settlement of the question to the New Orleans returning board; or, failing that, to the close scrutiny of the gentlemen who have done so well in figuring up the latest election returns in South Carolina and Florida, fully believing that, if the problem is too difficult for *them* to solve, Miss O'Connor and the Pretty Little Daisy Girl will have to remain in abeyance. It is questions like these that torture us, and rob us of the soothing-balm of sleep......Without in the least wishing to interfere with the rights and trade-marks of Messrs. Moody and Sankey, we would respectfully inquire whether the members of the "Evangeline" Combination would properly come under the head of Evangelists?......The Hutchinson Family are on the war-path again; but whether they are of the *tribe of Asa* we are not prepared to say; but *as a tribe* of singers they are said to be above pa!...... For once, Brooklyn was without Sinn last week, the Park Theatre being closed as a token of respect to the families of those who were lost in the Brooklyn Theatre conflagration...... Speaking of relatives, "Our Jim" has quarreled with one of his. He declared that his *aunt dissipated* too much, which isn't what he, as a pious youth, *anticipated* of her.......It isn't true that Billy Courtright was so named because he gave such early indication of his a-*billy*-ty to *court right*. He was originally intended for a baseballist, but, being *caught right* out in his opening game, he was advised to turn actor, and that's why he is now on the stage. We have this from "one who knows."....... As an inducement for people to attend his seances, it is said of one of the prevailing magicians that everything he does smacks of the lower regions. Where is the Young Men's Christian Association, that they permit this sort of performance?......Ever since that daring man got his nose bit off by going too close to the den of living lions, those who have noses keep away from menageries. The "greatest show on earth" ended its mission on earth last Saturday night, and thus another menagerie is kept away from the people, and the honors are easy..... "The Broadway Statuettes" may now be found at the Theatre Comique. It is too cold for them to stand at the corners any more.

CITY SUMMARY.

AT THE PARISIAN VARIETIES the programme last week included songs by Ida Hoyt, Floyd Lee, Blanche Fontaine, Lizzie Barrett, Minnie Hall; contortion feats by Wm. Fontaine; songs-and-dances by Devere and Russell; Dutch specialties by Lew Spencer; Vanetti and Fontaine on the horizontal bar; tableaux vivants; club-swinging by Harry Vanetti; and the sketches of "A Loan of a Lover," Barnum's Pet," and "Vassar Outdone."

SEVERAL CHANGES were made in the programme at Kelly & Leon's Minstrel Hall the past week. In the first-part J. H. Surridge sang "Mother, the Angels;" Sam Price, "She Am Far Away;" and, for the finale, "The Skidmores" was given by the company. In the olio Leon revived his musical act of "Mlle. Bagatelle, an Amateur;" Japanese Tommy gave "The Bohemian Girl;" Edwin Kelly, "Think of It," and a version of the comic opera of "Galatea, or the Statue."

LOTTA has continued to delight the audiences of the Park Theatre by her vivacious and sprightly acting in "Musette," which will continue the attraction for this week, and then give place to "Little Nell and the Marchioness," which will be presented with a very strong cast, including W. H. Crane as Dick Swiveller, Harold Forsberg as Sampson Brass, and other well-known actors of prominence.

AT THE COLUMBIA OPERA-HOUSE the new people appearing this week are the Gorman Bros., Lola May, Jennie Cole, Jennie Howard, Katie Stanley, and Maud Winters. J. Charles Davis, business manager, resigns this week, to take charge of a variety theatre in this city. His place will be filled by Clifford C. Reeve.

EDWIN BOOTH acted the character of King Richard II at the Lyceum Theatre at all the evening performances of the past week, and Don Cæsar de Bazan at the Saturday matinee. Frequent reviews of these performances, and being crowded for space, prevent our saying more than that they are among the best of his impersonations, and gave eminent satisfaction to those in attendance. This week Mr. Booth is to act Othello Dec. 11, 15, Iago 12 and matinee 16, and Shylock 13, 14, 16.

CHARLES ARNOLD, business-manager of the Academy of Music, Montreal, Can., was in town the past week, engaging novelties for the holidays.

EDITH BLANDE, accompanied by her mother, Mrs. S. A. Blande, sailed in the steamship France for London, Eng., Dec. 8.

AT THE FIFTH-AVENUE THEATRE "The School for Scandal" was revived Dec. 5, "As You Like It" having been performed for the last time on Monday. The comedy was presented with the following cast: Sir Peter Teazle, Charles Fisher; Sir Oliver Surface, John Brougham; Sir Benjamin Backbite, James Lewis; Sir Harry Bumper, Wm. Castle; Charles Surface, Charles F. Coghlan; Joseph Surface, D. H. Harkins; Crabtree, Frank Hardenberg; Moses, Wm. Davidge; Careless, George Parkes; Rowley, J. H. Ring; Snake, Frank Bennett; Trip, Mr. Bennett; Servant to Joseph, I. Daveau; Servant to Sir Peter, W. Beekman; Lady Teazle, Miss Fanny Davenport; Mrs. Candour, Mrs. G. H. Gilbert; Lady Sneerwell, Miss Mary Wells; Maria, Miss Georgie Drew; Lady Teazle's Maid, Miss Helen Dingeon. Some of the original scenes had been cut out, and the others so arranged that but one stage-setting was required for each of the five acts. It was the same version that had a run of over 200 nights at the Prince of Wales' Theatre, London, Eng., some time ago. Entirely new scenery of an elaborate description had been painted for it by James Roberts and Charles Witham; and the upholstery, furniture and appointments were of the period of the comedy, and of the richest materials. The costumes were elegant and historically correct. Previous to the representation of the comedy, the original prologue was quite effectively delivered by Miss Jeffreys Lewis, and at the end of the first act a minuet was danced by a number of the characters. By the new arrangement of scenes the action of the first act transpired at Lady Sneerwell's, the second and fifth at Sir Peter Teazle's, the third at Charles Surface's, and the fourth at Joseph Surface's. The acting was somewhat uneven. Charles Fisher was not in all respects a satisfactory Sir Peter, although many of his scenes were well acted. John Brougham, barring his slight Irish accent, was quite effective as Sir Oliver. James Lewis played Sir Benjamin Backbite well. William Castle did not give that effect to the music that was expected, and he offended the proprieties by wearing a moustache. Charles F. Coghlan was seen to better advantage as Charles Surface than in any other character which he has impersonated here. He never forgot that Charles Surface was a refined gentleman, although a spendthrift. He was dashing and graceful while his manners and bearing were in thorough consonance with the character. We do not like D. H. Harkins' conception and embodiment of Joseph Surface, which widely varied from the traditional representation of that character. The author portrayed him as a smooth and oily-tongued hypocrite, who concealed his licentiousness under a solemn and ministerial garb of demeanor, and the character in manner, make-up, etc., should be the direct antithesis of Charles Surface, otherwise the moral of the comedy is interfered with. Especially in the scene with Lady Teazle, his acting was better adapted to the character of Charles than Joseph. W. Davidge as Moses and J. H. Ring as Rowley are deserving of praise. Miss Fanny Davenport has made a marked improvement in her delineation of Lady Teazle. In all of those scenes where buoyancy of spirits were required she appeared to excellent advantage; but in the more serious scenes her language was hardly emphatic enough. She was notably deficient in the speech about honor and in the first few lines she speaks after the screen is thrown down. Mrs. Gilbert as Mrs. Candour, Mary Wells as Lady Sneerwell, and Miss Georgie Drew as Maria were pleasingly effective, and the remainder of those in the cast exerted themselves to please. "The American," a translation of Alexander Dumas' "L'Etrangere," is announced for production on Wednesday, Dec. 20.

THE LEVINO BROTHERS, Fields and Hoey, Samuel and Maud Sanyeah, Harris and Carroll, and the St. Felix Sisters were the fresh arrivals at Tony Pastor's Theatre Dec. 4. The Levino Brothers made quite a hit in performing duets upon musical glasses, and were several times recalled. Later in the evening they simultaneously drew caricature pictures upon brown paper with charcoal crayons, which elicited considerable applause. Fields and Hoey, who made their first appearances in this theatre, had been previously seen at another city theatre. Their musical performances upon a great variety of instruments, and the grotesque dancing of one of them, made a strong impression upon the spectators, who loudly applauded them. Samuel and Maud Sanyeah performed some difficult feats with four large globes while reclining upon small platforms elevated some seven or eight feet above the stage, and, later, Maud gave a juggling act on a rolling globe, performing quite deftly difficult feats with brass balls, knives, bells, and feats of plate-spinning. She also caused the globe to roll up and down a see-saw plank. Harris and Carroll reappeared, after a comparatively brief absence, in a plantation sketch, introducing banjo-solos, songs-and-dances and camp-meeting hymns, which met with much favor. The St. Felix Sisters—four in number—were first seen as the "Funny Old Gals;" next in a quadruple song-and-dance, two of them in male attire and the others in the garb of their sex; and finally in a quadruple jig, all being attired in "Black Crook" costumes. They have greatly increased in stature since they last appeared in this city, and have made a marked improvement in their performances. They are all pretty, dress elegantly, and are attractive cards. In addition to these, the Claire Sisters repeated their contortion act, the Wilkinson Brothers gave fresh Irish songs-and-dances, Tony Pastor sang several of his freshest songs, and the sketches of "No Pay, No Cure," "The Last Sensation Trial," and "Palmy Days in Dixie" filled out the bill, and introduced Bob Hart, Charles Worley, W. Courtright, Frank Girard, Eph Horn, Sadie Deshon and Jennie Satterlee, not otherwise seen.

THE TERRIBLE CALAMITY which occurred in the Brooklyn Theatre on the night of Dec. 5 had a depressing effect upon the business at all our places of amusement. The attendance fell off in a very marked degree.

JOHN HART, A. C. Moreland, Master Leo and D. L. Morris began brief engagements at the Theatre Comique last week. That John Hart is an unctious Ethiopian comedian of more than ordinary ability is well known to our readers, and his performances in the sketch entitled "3 A. M." elicited peal upon peal of laughter. A. C. Moreland, who played Mr. Dickens, is an actor superior in his line to those usually seen upon the variety stage. Master Leo performed quite satisfactorily upon musical goblets, and D. L. Morris in "The Dutch Agency" created much merriment by his clever caricature of a Dutchman imperfectly speaking the English language. Billy Carter was favorably heard in banjo-songs; Harrigan and Hart gave a triple musical act, introducing "Are You There, Moriarty?" "Parlez-vous Francaise?" and "The Broadway Statuettes," and they also acted the leading characters in the closing dramatic sketch of "The Blue and the Gray." Larry Tooley gave Dutch songs, comical sayings and grotesque dancing. John Queen was quite comical as Rairy the horse-tamer. Billy Barry gave a burlesque stump-speech, and also acted the leading character in the opening sketch, called "The Barber-shop, or a Five-cent Shave."

THE CLOSING OF NIBLO'S GARDEN.—Tuesday, Dec. 5, was salary-day at Niblo's, and at twelve o'clock noon the company and attaches of the theatre assembled, according to custom, to receive their respective salaries. After waiting in vain to see "the Ghost walk" until about half-past two o'clock, they were then requested by George De Vere to assemble upon the stage. Mr. De Vere then informed them that the management had decided not to lose any more money; but that salaries would be paid in full for the last time on that day, and that the season would then virtually be closed. Permission was given the company and attaches to run the theatre on their own account, if they so desired, during the remainder of the week. A brief consultation was had, and the company decided to accept the situation, and rely, for any emolument for their services, upon the receipts of money after the necessary expenses had been deducted.

THE SAN FRANCISCO MINSTRELS made the following changes in their programme the past week: H. W. Frillman sang "The Gray Friar;" Carl Rudolph, "Are Thy Dreams of Me?" and W. H. Hamilton, "Corina," in the first-part. In the olio Charles Backus gave his excellent imitations of popular actors, and the sketches of "The Sewing-machine Girl" and "Dr. Cureall" were revived.

CORRECTION.—A typographical error in our past issue made us say that "Sardanapalus" was withdrawn from the stage of Booth's Theatre after its one hundred and nineteenth representation, whereas it should have been the one hundred and *thirteenth*.

AT THE AQUARIUM there have recently been placed in the tanks several speckled brook-trout weighing from two to three pounds each, California salmon two years old, and large Kennebec salmon of a peculiar kind, all of which had been raised from eggs in the troughs of the New York Fish Commission. In the fish-hatching department of the Aquarium the eggs of both brook and lake trout are now under treatment. Some of the expeditions sent to the tropics to capture rare fish are shortly expected to arrive.

MUSICAL NOTES.—Mme. Essipoff gave three pianorecitals Dec. 6, 8, 9, at Steinway Hall, in which she was assisted by Thomas' orchestra, Miss Agnese Palma, contralto, and M. Alfred Vivien, violinist, Fred Dulcken being the piano accompanist ..... The Philharmonic Society gave their second concert of the season at the Academy of Music on Saturday afternoon last, the soloists being H. A. Bischoff, tenor; C. Steinbach, baritone; and B. J. Lang, pianist......The Swedish Lady Quartet sang on Sunday evening at the Swedish Lutheran Church...... Ad. Nuendorf gave a symphony concert at Germania Theatre Dec. 10, with Mme. Listner as the soprano vocalist.....The Ninth-regiment Band, under the direction of D. L. Downing, performed at the Sunday-evening concert at the Grand Opera-house, the entertainment, which introduced as soloists Miss Lillie Eiche, violinist, Master T. E. Montgomery, boy soprano, Miss Rokohl, vocalist, and Frank Gilder, pianist, being under the direction of Albert Hoffman......The personal effects of the late Carl Bergmann, for a number of years the well-known conductor of the Philharmonic Society, were disposed of at auction last week in this city. The principal articles were a silver-and-gold baton, presented to Mr. Bergmann by Edwin Booth, which was sold to the New Brunswick Choral Society, who will present it to Frelig Bergmann, the brother of the dead composer, now living in Germany; a black-walnut bookcase, presented by the late James Fisk Jr.; a violoncello, the Christmas present from the Sængerrunde Society in 1873; and many valuable manuscripts, original compositions of Mr. Bergmann. The sale brought $701.61.

KELLY & RYAN, McCullough and Casey, Kirk and Drew, Jenny Morgan and John Gilbert are to be added to Tony Pastor's company this week.

ROBERT NICKLE, John Hogan, Rosa Lee, and Harry Little are the newcomers at the Olympic Theatre Dec. 11.

ALTHOUGH there will be no fresh arrivals this week at the Theatre Comique a change of programme, will be given.

ROBERT HELLER, magician, humorist and pianist, has been giving a series of highly entertaining performances in Heller's Wonder Theatre. The witty dialogue with which his feats of magic are interspersed keeps the audience in the best of humor. He exhibits a little mechanical French clown, which performs, apparently without assistance, a variety of amusing feats, and does several other clever tricks. His playing on the piano of Thalberg's variations on an air from "L'Elisir d'Amore" and "The Last Rose of Summer" elicited applause. His present programme will be given for the last times this week.

J. V. MELTON, W. M. Ward, J. P. Clark, C. E. Newton, Charles Warwick, Miss May Hart, Mmes. Alexina Fisher Baker, Sylvester Post and Eline Nelson are among the company engaged for the Broadway Theatre, late Wood's Museum.

EDWIN BOOTH is to act Richard II at a matinee on Wednesday, Dec. 13, at the Lyceum Theatre, for the benefit of the Brooklyn sufferers. The gross receipts of money at this performance will be handed over to the Mayor of Brooklyn.

JOSEPH JEFFERSON has been engaged by Augustin Daly as the opening attraction of the season of 1877-8 at the Fifth-avenue Theatre. Mr. Jefferson closes his English engagements Dec. 30, will then travel on the Continent of Europe for three months, and then return to America. T. B. MacDonough, this business-manager, will accompany him.

"CRABBED AGE," a drama in four acts, from the pen of Henry Morford, was produced at the Grand Opera-house Dec. 4, when Miss Lettie Allen and J. B. Atwater began an engagement. It was acted with the following cast:

Rene Latrobe	J. B. Atwater	Gen. Dumoulin	J. Clarke
Capt. Descard	S. W. Reed	Tournee	J. Morrison
Curet	S. O. Morris	Vardot	W. Scallan
Aubain	T. Owens	Felix	G. Ayling
Capt. Villamaine	G. Herbert	Pierre	H. Donnelly

Helene Volmier......Miss Lettie Allen
Madame Dumoulin......Miss Ida Jeffries
Juliette......Miss May Gallagher

It is of the modern school, and the scene of action is at or near Lyons, France. The situations, many of which are effective, are well arranged, and their sequence is natural. The dialogue is well written, but a little too redundant, and judicious curtailment will, we think, enhance the value of an already meritorious play. The theatre is too large for the thorough enjoyment of this class of pieces, because the actors are compelled to use so much force in order to be distinctly heard in all parts of the auditorium that their utterance seems constrained, and much of the facial acting is lost. The drama deals with the trials and tribulations of the heroine, Helene Volmier, who has married a gentleman much older than herself, and whom she did not love. In obedience to filial duty she has taken this step, and at the time of signing the marriage-contract she said to her parents in effect: "I do not love this man; I will marry him in obedience to your wishes; I love another, and you must be responsible for the consequences." Her husband dies ere the play begins, and at its opening we find her suspected of his murder. She is surrounded by such a concatenation of circumstances, all tending to conclusively prove her guilt, that all of her friends save one desert her. That one is Rene Latrobe, an eminent advocate, whom she comes to consult professionally and retain for her defense. The old lawyer, after listening to her story, is apparently convinced of her guilt, yet, nevertheless, like the forlorn hope of battle, he decides to undertake her defense. By a series of incidents, which we have not the space to relate in detail, Latrobe accumulates evidence of her innocence. The most important proof is a diary kept by the heroine, wherein she daily entered a record of important events. She refuses to disclose its repository or to open her lips as to its contents, even when told by her counsel that her life depends upon its production. The lawyer continues his search, and, by a very ingenious and thrilling incident, manages to obtain possession of it; and when it is used for legal purposes its contents not only conclusively prove the innocence of the heroine, but also that Latrobe, who had not suspected it, was her first and only love. The villainous plot against her is frustrated, and she bestows her heart and hand upon the advocate who had saved her life.

Miss Lettie Allen, who made her metropolitan debut, has, we believe, had some little experience upon the dramatic stage in the West. She has a symmetrical figure of medium height, a pretty, mobile face, and undoubted talent, which only requires fostering and future practice in a good school to maturely develop. Her voice is clear and resonant, of considerable power; her enunciation distinct; her reading intelligent; and in the expression of deep feeling and passion she evinced the possession of considerable magnetism. Her impersonation of Helene Volmier may be pronounced successful, and it indicates much promise for the future. J. B. Atwater, a veteran actor, who has been for some years in retirement, reappeared upon the dramatic stage, and made his first appearance in New York City upon this occasion. His being the uncle of Miss Allen was the motive for this step. His acting of Rene Latrobe the advocate deserves commendation. Miss May Gallagher, who we believe has not yet attained her fifteenth year, acted Juliette with much sprightliness and abandon. She gives promise of becoming an excellent soubrette. The remainder of the cast was weak, and demands no special attention. The drama will be continued the present week, and on Dec. 18 "The Black Crook" will be produced.

"KING LEAR" was produced for the first time in Booth's Theatre on Dec. 4, and with the following cast:

Lear	Lawrence Barrett	Physician to King Lear	W. Aytown
Edgar	E. L. Davenport	The Fool	W. Seymour
Edmund	F. B. Warde	Oswald	F. Little
Earl of Kent	W. E. Sheridan	Captain	J. Anderson
Duke of Cornwall	E. K. Collier	Knight	A. Jacques
Duke of Albany	H. Langdon	A Herald	F. Roberts
King of France	L. F. Barrett	Gentleman	H. Hogan
Duke of Burgundy	G. W. Wessels	Goneril	Miss G. Kellogg
Earl of Gloucester	H. Weaver	Regan	Miss D. Goldthwaite
Old Man	W. W. Graham	Cordelia	Miss S. Boniface

Nearly all of the scenery used had been freshly painted by Charles W. Witham of Daly's Fifth-avenue Theatre, who deserves much praise for his labor. The storm scenes, with the lightning and thunder effects, were the most realistic ever presented upon the local stage, and greatly enhanced the effectiveness of the tragedy. Lawrence Barrett, who has acted the character of King Lear quite frequently in the provincial cities, did so for the first time in this city. When comparatively so young an actor attempts the portrayal of one of the most difficult of all of Shakespeare's tragic heroes, in which to please a miscellaneous audience, it might be deemed unjust to criticize too closely; yet we must say that he was lacking in both figure and physique to give a satisfactory performance of it. His acting is uneven, and his conception somewhat faulty because he makes Lear appear in the first act a weak whining old man, and so feeble that his subsequent bursts of passionate rage seem inconsistent. Though his performance was not lacking in some points, it was deficient in that grandeur which should be indissolubly connected with royalty, as well as in dignity. The delivery of the curse at the end of the second act, and his acting in the mad scenes in the forest, were his most commendable efforts. His performance as a whole gives but little encouragement to the belief that he will ever rise to greatness in the role. The gem of the performance was E. L. Davenport's artistic portrayal of Edgar. The defects in his voice, recently noticeable, caused by the advance of age, wholly disappeared, and he appeared to as good advantage as when he was in the prime of life. His assumption of madness, though somewhat painful, was terribly real and expressive. His Edgar may be pronounced one of the best interpretations of a Shakespearian character ever seen upon the local stage. The audience apparently appreciated this, as after his scene with the King, during the storm, they called him before the curtain. Frederick B. Warde, who made his first appearance this season, gave a vigorous and intelligent portrayal of Edmund. W. E. Sheridan's impersonation of the blunt-spoken Kent is deserving of warm praise, being earnest and truthful to nature. E. K. Collier as Cornwall and Harry Langdon as Albany were respectively good. Henry Weaver gave a conscientious and dignified impersonation of Gloucester. Willie Seymour found favor with the audience as the Fool. Miss Gertrude Kellogg gave an intelligent interpretation of the role of Goneril, Dora Goldthwaite as Regan pleased, and Stella Boniface, considering her youth and slight experience, surprised us by her clever acting as Cordelia. The other minor characters were respectably acted. "King Lear" will be continued this week.

JOHN AND MAGGIE FIELDING, the Langlois Brothers, and the Big Four were the fresh arrivals at the Olympic Theatre Dec. 4. The Fieldings were seen in "The Irish Soldier" and other musical sketches; the Langlois Brothers gave their well-known juggling feats; and Lester, Allen, Smith and Waldron, popularly known as the Big Four, gave their grotesque songs-and-dances and other specialties, creating much amusement. Besides these, James McKee sang character songs; Scanlon and Cronin gave a sketch called "Malone's Return from the Centennial;" Arizona, light and heavy balancing; Sam Devere, banjo songs and witticisms; Weaver and Lawton, an Ethiopian sketch called "Jasper and his Mother;" S. D. Bond, his musical specialties; and the sketches of "The Rival Conductors" and "Honesty's Trials" were performed, the dramatic company appearing in the last-named.

AN EXTRA MATINEE performance is to be given at Tony Pastor's New Theatre on Thursday, Dec. 14, for the benefit of the sufferers by the Brooklyn disaster. Tony Pastor will give the use of his theatre and the services of his entire company and employes, in addition to his own services.

DOMINICK MURRAY was the star the past week at the Bowery Theatre. "Escaped from Sing Sing," preceded by "The Spectre Bridegroom," comprised the programme until Friday, when the latter piece gave way to "Mickey Free," which ran the rest of the week. Mr. Murray will continue this week, acting in "Innocent, or the Gambler's Crime."

THE SAN FRANCISCO MINSTRELS are to give the entire receipts of a matinee performance on Thursday, Dec. 14, to the relief fund for the Brooklyn sufferers.

"BABA" is announced to be performed to-night, Dec. 11, in Niblo's Garden, for the last time, and for the benefit of the Brooklyn sufferers.

WILLIAM ROLLAND and family, the well-known circus performers, are to sail for England Dec. 16 in the steamship Spain.

BARNUM'S CIRCUS closed for the season in Gilmore's Garden Dec. 9.

JOHN L. SANFORD, dramatic agent, advertises for a full dramatic company and variety talent in all branches of the business. He also calls the attention of Chapman & Chrisdie to his card.

DRAMATIC.

Managers, Agents, Doorkeepers, and Others

Are respectfully requested not to extend any courtesies or information to persons claiming to be correspondents of THE NEW YORK CLIPPER, unless they can exhibit a card of a LIGHT BLUE COLOR, with an engraving of THE CLIPPER BUILDING on one side, and on the other the names of the city, correspondent, etc., signed by the proprietor of the paper, with the stamp of the office, and date of Sept. 1, 1876, affixed thereunto, each card running for six months. Every authorized correspondent is supplied with a card of the above description, and has no authority to use any other upon our behalf. Managers will save themselves from imposition by demanding an exhibition of said card, and refusing to accept any excuse whatever for its non-production. The card is not transferable; and, if it be presented by any person other than the one whose name it bears, managers and others will confer a favor if they will retain it and mail it to this office. Applicants for the position of correspondent not receiving any reply are politely requested to consider silence a negative. Applications need NOT be made for the position of TRAVELING CORRESPONDENT, as THE CLIPPER never employs any person in that capacity.

THE CLIPPER ALMANAC FOR 1877.—Such of our patrons as desire to advertise in THE CLIPPER ALMANAC will please send their favors in as early as possible, as the forms will be closed Dec. 18. Rates and further particulars can be found in our advertising department.

FANNY MARSH'S THEATRE, Portland, Me., was well attended the past week, the bills being "Clouds" and the farce of "Lydia Larrigan" 4, 5, 6, and "Love Levels All" and "Ici L'on Parle Francais" 7, 8, 9. Miss Fanny Marsh made her first appearance in "Clouds," receiving a warm greeting. Her interpretation of the part of Ella Randall was excellent, while her dressing was very fine. The support was satisfactory. On Dec. 11 "The Two Orphans" will be produced, and Bella Bailey has been specially engaged for the part of Louise......At Music Hall Chapman's Fifth-avenue Dramatic Company attracted good houses Dec. 4, 5, 6, to witness the performances of "Pique" and "The Big Bonanza." Both pieces were presekted in an excellent manner. Appended is their route, in which changes have been made from that previously given: Lowell, Mass., 7, 8, Concord, N. H., 9, Manchester 11, Lewiston, Me., 12, Augusta 13, 14, Gardiner 15, 16, Portland 18......John Stetson's Company, in "The Devil's Auction," opened 8 for two nights to a packed house, and gave a first-class performance.

THE SECOND WEEK of the regular season of the Griswold Opera-house, Troy, N. Y., terminated Dec. 9, Col. T. Sheil Henderson being the star. His own play "Tullamore" was acted every night, supplemented on Friday by "The Colleen Bawn"—the occasion of a complimentary benefit tendered him by the Mayor, judiciary and other prominent citizens. Col. Henderson made many admirers in Troy by his neat, genteel delineation of Irish-peasant character. Business was fair, although a falling-off followed the Brooklyn news, save on the benefit night, when the attendance was very large......Rice and Goodwin's "Evangeline" extravaganza is billed for 11, 12, 13, the company supporting Fleming in "Custer" in Cohoes those dates, and returning to Troy with same 14, 15, 16. Letter of Dec. 10.

EDWIN STUART, leading man and stage-manager, joined Simon's Comedy Company at Kansas City, Mo., recently.

The Burning of the Brooklyn Theatre.

BY T. W. HANSHEW.

Around, above, below—all flame!
A roaring, scorching sea of fire,
Devouring all that near it came—
Creating death, destruction dire,
As follow close both scream and yell
Up from that seething, roaring hell
For mercy unto God.

Fork'd, scarlet flame! black clouds of smoke!
Dart through the embers' gleaming red,
As surging 'mid that fiery yoke
From right and left the doom'd ones fled.
With crashing sound both roof and wall
Down through the roaring fire fall,
Fraught with a murderous power.

Pierre forgets Louise to save,
Picard hears not De Vaudrey's call,
As struggling through a firey grave
With cries they rend the smoke's dark pall.
Frochard calls not for charity
Amid that howling, burning sea,
But dashes to the door.

'Tis over! and the morning sun
Rises from behind the clouds,
And gleams upon the fell work done,
Upon that sepulchre of crowds.
Where now's the light laugh of Picard?
Gone! in the spirit-land afar
He kneels before his God.

Pierre's protecting love is o'er.
From Winter's blast and chilling snow
He saw the raging fire pour
Volumes of death and seas of woe.
Only a body, charred, is found,
Lying upon the scorched ground—
Picard and Pierre are gone!

And where the lights two hours past
Gleamed on the gay-clad throng
Stands but a ruin, where the blast
Waileth a dirge, a mournful song;
While sackcloth, wet with many a tear,
Tells from some home a loved one dear
Hath flown unto his God.

Philadelphia, Dec. 7, 1876.

AT THE ACADEMY OF MUSIC, Montreal, Canada, "Lost in London" was given the early part of the week to rather scanty audiences. "Ours" was given 8, under the patronage of the volunteer officers of the city, and the theatre was crowded. There was also an additional attraction in the shape of a competitive drill between two volunteer regiments. "Under the Gaslight" 9, and "Eileen Oge" is billed for 11.

CHARLES FECHTER commences a week's engagement at the National Theatre, Washington, D. C., Dec. 11. Manager Ford announces a matinee performance 13 for the benefit of the Brooklyn sufferers......Joseph Murphy commences a week's engagement at Ford's Opera-house Dec. 11 in "Kerry Gow."

MISS GENEVIEVE ROGERS and Frank E. Aiken's Combination are to open at the Opera-house, Galveston, Texas, in "Maud Muller" Dec. 11.

AT THE MEMPHIS (TENN.) THEATRE Miss Mary Anderson appeared Dec. 4 in "Evadne," supported by John W. Norton and R. E. Stevens' Dramatic Company. "Guy Mannering" was presented 5, "Ingomar" 6 "Romeo and Juliet" 7, "Fazio" 8, "Evadne" 9, which terminated her engagement. Full houses were in attendance nightly. G. W. Farren was released by Manager Stevens from his engagement with the company at Nashville Dec. 2, to enable him to join the Furbish Combination.

AT THE PROVIDENCE (R. I.) OPERA-HOUSE the stock company presented "Othello" to a good house. A. H. Hastings made an excellent Othello, H. W. Mitchell a satisfactory Iago. Miss Georgie Langley played Desdemona with discretion, and showed herself equal to something better than comedy parts. Miss Emily Baker's Emelia also deserves much praise. The "Sardanapalus" Combination gave three performances, commencing 8 and including Saturday matinee. The stock company met with success in their short traveling tour the past week. They played at Bristol 8, Warren 9. "Divorce" is announced for this week.

"AZURINE, or a Voyage to the Earth," was repeated at Kiralfys' Alhambra Palace, Philadelphia, during the week ending Dec. 9. The plot and dialogue of "Azurine" are rather tedious; but this defect is more than made up by the marvels introduced in the way of scenic effect, the picturesque tableau, and the excellent dancing. "Azurine" will be withdrawn after this week, being followed Dec. 18 by a revival of "The Lucky Star," and on the 25th of Dec. by a new comic fairy extravaganza entitled "The Enchanted Heart."

STUART ROBSON commenced an engagement at the Walnut-street Theatre, Philadelphia, on the 4th of Dec., appearing in his amusing specialty of Col. Culpepper Starbottle in "Two Men of Sandy Bar." Chas. T. Parsloe's impersonation of the Chinese laundryman, Hop Sing, was a rare bit of comic character acting. The programme was changed the evenings of Dec. 8 and 9, Stuart Robson then appearing in "Married Life," "Jones' Baby" and "The Spitfire," in which his humorous ability was displayed to better advantage. Mrs. Emma Waller as Meg Merrilies commences an engagement here Dec. 11, followed by Mr. F. S. Chanfrau in "Sam" on Dec. 18.

IN THE SELECT AND COMMON COUNCILS of Philadelphia, on the 7th inst., resolutions were unanimously adopted to the effect that the Building Inspectors of that city be instructed to examine and report what legislation, if any, is necessary for the protection of the public against fire, and the provision for the proper means of exit at the different places of amusement in Philadelphia in case of fire or other unexpected cause of excitement or confusion.

A DELEGATION from the Chestnut-street Theatre, Philadelphia, consisting of Messrs. William D. Gemmill, J. Fred Scott, F. F. Mackay, McKee Rankin, Charles Stanley, George Holland, Frank W. Sanger and Wm. H. Daly attended the funeral, of H. S. Murdoch and Claude Burroughs.

E. A. SOTHERN'S engagement at the Varieties Theatre, New Orleans, La., which commenced Nov. 27, has proved an exceptional success, writes our correspondent under date of Dec. 5, adding: "During the first week 'Our American Cousin' was presented and produced with fine appointments and a generally excellent supporting cast. Mr. Sothern, who, some twenty years ago, was a member of the stock of the old Varieties Theatre, had many friendships to revive on his reappearance there, and many congratulations to receive on the advance which he has made since that time in dramatic fame and fortune. On the 4th a play entirely new to the boards of this city was presented, viz., 'The Hornet's Nest.' The piece was quite successful. Mr. Sothern's Sidney Spoonbill has already received in other cities extended notice. In the supporting cast, Lieut.-general Bloss was very well personated by Russell Soggs; Marks, Tipper and Pelham by Messrs. Hague, Marble and Southard; and Carrie Gresham and Mrs. Mandrake by Miss Linda Dietz and Miss Addie Kemble, all in a very satisfactory manner. Mr. Sothern will close 10, and on the 11th Miss Mary Anderson will succeed him......At Bidwell's Academy of Music, Miss Genevieve Rogers played during the week ending Dec. 2 in 'Maud Muller,' the engagement not proving financially very successful. The support rendered by Mr. Aiken's Combination was fair. On the 3d the stock company of the Academy, having returned from Mobile (where during the week they had supported Mr. Joseph Murphy), appeared very acceptably and to a fine house in 'The Ticket-of-leave man.' On the 4th Mrs. Bowers opened to a light attendance, producing a play new to our boards, and entitled 'Marti, or the Estranged.' The support by the Academy's company was good, though it may be added that Sir Allen Darrall, Bart., at the hands of Mr. Walter Kelly, was the most strangely 'made-up' British nobleman that has been seen here for many seasons. The next attraction after the departure of Mrs. Bowers to be offered at the Academy, I believe, is the Oates Comic-opera Company."

CHARLES FECHTER, supported by Lizzie Price and Cyril Searl, played his first engagement in Baltimore, and at Ford's Grand Opera-house, appearing Dec. 4 as Edmund Dantes in "Monte Cristo," which was performed four nights. He was to appear as Hamlet on Friday, but, owing to his sudden indisposition, the comedy of "Married in Haste" was substituted by the Opera-house company, and continued the remainder of the week. Fechter made a good impression, and was excellently supported. "Monte Cristo" was elaborately mounted and drew large audiences. Dec. 27 the Soldene Comic-opera Company, who will give a matinee benefit Dec. 29 in aid of the sufferers from the Brooklyn disaster.......Miss Annie Dickinson opened an engagement at the Academy of Music Dec. 11 in "A Crown of Thorns," supported by a dramatic company. December 16 is set apart for the benefit of the French Benevolent Society. "Enoch Arden" will be produced, with Miss Dickinson in the leading role. Advices of Dec. 9.

ANNA DICKINSON, during her second and last week at the Arch-street Theatre, Philadelphia, appeared for three evenings in "A Crown of Thorns," this being followed on the 7th inst. by the production of an entirely new drama, said to be written by Miss Dickinson, and entitled "Laura, or True to Herself." The story is that of a British nobleman who, having cast off his first wife under a pretext that their marriage was a false one, meets her in after years with their daughter, a young actress ignorant of the alleged shame. Overhearing the nobleman charge the mother with the shame, thereby killing her on the spot, the young actress vows vengeance, which subsequently comes to her hand in the shape of a discovery of the certificate of and witnesses to the actual marriage of her mother to the very nobleman who had so vilely accused her. Nothing relieves the tedious and dreary perplexity of the piece, and it was voted by press and public a stupid production of the severely moral class, and almost without exception poorly acted. As a matter of reference, we append the cast: Laura Chester, Anna Dickinson; Mrs. Chester, Mrs. M. M. Lanagan; Mrs. Campay, Mrs. Louisa Morse; Bessie, Miss Helen Houghton; Claudia Rutherford, Miss Hermann; Clara Rutherford, Miss Helen Marr; Lord Ainsworth, W. H. Leake; Capt. Hubert Ainsworth, M. J. Pendelton; Lord Rutherford, W. H. Wallis; Harry Rutherford, J. B. Hunt; Frank Charlemont, B. C. Smith; Fred Mordaunt, Harry Lacy; James, H. Richardson; Sam, J. B. Howard; and Dennis Moriarty, Wm. Carleton. The attendance was fair during the second and last week of Anna Dickinson. "Forbidden Fruit" is announced for the present week.

PHILADELPHIA LODGE, B. P. O. OF ELKS, gave their sixth annual benefit performance on Dec. 7 at the Walnut-street Theatre, Philadelphia, before an unusually large audience. The occasion served as a medium of introducing a very enjoyable variety entertainment, commencing with Sweatnam's Minstrels in an excellent first-part, and followed by Harrigan and Hart in their clever and amusing new sketch entitled "The Seedy Actors." Billy Barry in Ethiopian eccentricities; Miss Sallie Adams in musical specialties; the Irma Glee Club; Hughey Dougherty's burlesque lecture; Miss Jennie Engels' serio-comic songs; Cheevers and Kennedy as "The Kitchen Servants;" Eddie Fox's violin-solo; Matt O'Reardon's act of "The Musical Glasses;" Miss Clara Moore's vocalism; Prof. Lamkin's magical barrel act; Harry Macarthy's character songs; and an exceedingly well-delivered recitation by Frank Oakes Rose, were the other salient features of a lengthy programme, which was appropriately concluded by members of the Elks singing "Auld Lang Syne." The stage was under the management of George W. Thompson, assisted by Jule Keen and Lon Frazer, while the orchestra was under the able direction of J. A. Armstrong, and Harry Enochs was chairman of the committee of arrangements.

THE SHAKESPEARIAN REVIVAL of "Twelfth Night, or What You Will," was repeated at the Chestnut-street Theatre, Philadelphia, during the week ending Dec. 9 to fair audiences. It is very well acted. In the entire cast not a single exception occurs to the rule of excellence, and too much credit cannot be awarded to Manager F. F. Mackay for careful attention to minute detail and judgment in the arrangement of scenery and business, which adds so greatly to the general effect. "Twelfth Night," will be repeated during the present week, a matinee performance being given on the 12th inst. for the benefit of the sufferers by the late fire in Brooklyn. Eleanor Kirk's comedy of "Flirtation" will soon be produced here.

A YOUNG MAN desires a situation in a theatre or to travel. See S. B.'s card.

A FEW UTILITY ACTORS are wanted by John F. Breyer, who advertises.

FROM SAN FRANCISCO, CAL., under date of Dec. 3 our correspondent sends the following:

The attractions at the theatres were without any novelty until the production at the Grand Opera-house of Leonard Grover's new comedy of "The Boarding-house," at the matinee yesterday. The patronage of the public, without being liberal anywhere, has been extended most freely to the Berger Family, whose success has prolonged their stay at the Academy. The theatrical features announced for the coming week do not promise to take up much interest. The engagement of Frank Mayo at the California Theatre, which ended on the 2d, although fairly profitable to the parties concerned, added nothing to his reputation as an actor. His portrayals were confined to three characters, namely, Badger, Davy Crockett and D'Harcourt in the melodrama of "Cadet La Perle." In reality these parts are diametrically different, but Mr. Mayo gave to them a common individuality. Such a part as D'Artagnan he used to play uncommonly well; but from lack of fervor it has now, in his hands, lost much of its character; for there has been no compensation by acquiring, instead, fineness or subtlety of expression. Little Nell appeared on the 2d in "The Little Detective." ......"The Connie Soogah," with its realistic scenery and impossible Irishman in Chas. Wheatleigh, was withdrawn from the stage of the Grand Opera-house on the 1st, after a moderately successful run of twelve performances. Yesterday, in the afternoon and evening, the new comedy of "The Boarding-house" was acted for the first time in this city, with the following caste:

Mrs. Margaret Dalrymple......Emily Mestayer
Beatrice Manheim......Eleanor Carey
Florence Manheim......Zoe Tuttle
Mrs. Violet Eligible......Lizzie Mahon
Mrs. Maria Colville......Mrs. Chas Edmonds
Miss Annie Colville......Miss A. Adams
Betty, a servant-maid......Katy Mayhew
Joseph Fioretta......M. V. Lingham
Col. M. T. Elevator......A. D. Bradley
Gregarious Gillyood......J. B. Polk
Dr. Amariah Shouter......A. D. Billings
Clarence Dexter......M. A. Kennedy
Walter Dalrymple......Chas. Edmonds
Matthew Eligible......James Burrows
Jack Hardy......Chas. Allen
Tim......Geo. Galloway
Alonzo......S. Simons
Eugenio......Master Holz

The attendance was not large on either occasion; but the comedy was received with such hearty applause and laughter that an increase in the size of the audience is confidently looked for during the coming week. The piece was beautifully placed upon the stage, and was acted quite evenly. The adequate manner in which the minor parts were filled plainly showed the patient guidance of Mr. Wheatleigh, who is one of the most exacting of managers. The comedy, which has already been described in THE CLIPPER, is, in accurate terms, a farce. It is bright and amusing, full of well-defined characters, and has plenty of "go" for representation. It is not only funnier, but superior to "Saratoga" in merit. It promises to be a success here; and, if not, it will not be because of the manner of its production. Next week some space will be devoted to the acting, which deserves more than passing consideration. For the present it is proper to say its harmonious character will confer reputation upon the company and benefit the theatre. The life of the piece is J. B. Polk, who has made a singularly effective hit as Gregarious Gillypod. Another actor who has obtained favorable recognition from this production is Mr. Lingham, the leading man, whose portrayal of the sinister Italian Fioretta is something of a study.......The statement recently made in a weekly amusement journal published in New York that Mr. McDonald had offered Mr. Lingham $150 to break his contract to do the leading business at the Grand Opera-house, after seeing him play Romeo at the Lyceum, is denied by Mr. McDonald in every particular. No such overture was entertained for a moment, and the fact is he did not see Mr. Lingham play Romeo at all. It was after seeing him act Claude Melnotte that Mr. McDonald signed articles for his engagement for the season. Altogether, he considers the statement unwarrantable......The Berger Family, who have been meeting with undiminished success at the Academy, appear this week, in conjunction with the Vienna Ladies' Orchestra and Signor Tagliapetra the baritone......Both Maguire's Theatre and the Opera-house were closed during the week......The Vienna Ladies' Orchestra did a poor business at Platt's Hall during their two weeks' engagement, which closed on Dec. 1. ......The Grand Opera-house Association has obtained judgment for $19,800 for rent due by Best & McDonald, and an order for their ejectment. A stay of proceedings was granted for ten days. The case is already appealed. McDonald says he is not at all alarmed, and feels confident of his ability to remain in possession. His counter claims, which he has to bring, more than offset the indebtedness for rent. In the event of his being obliged to vacate, he will take everything out of the building, leaving it gutted of furniture, carpets, gas-fixtures, etc., all of which he is said to have paid for at a cost of over $25,000....Sam Wetherill is to have a complimentary benefit at the Academy 3. Florence, Sothern, Neilson, Boucicault and Ben De Bar are under engagement to play at the California Theatre, the first-named appearing on Dec. 18 in "The Mighty Dollar"......The Australian Opera Troupe is to go to Oregon, to appear in English Opera......Camillo Urso begins her concerts at Platt's Hall on the 12th. She will be assisted by Tagliapietra, Sauret and Borneman......Frank Mayo, supported by actors of the California, is to appear at Sacramento and Stockton this week......The Beauclerc Sisters have been engaged for the spectacle of "Ahmed," which is to be produced for the holidays at the Grand Opera-house. ......It is reported that preparations are being made for bringing out "The Enchantress" at the Academy...... Frank Mayo gave a dinner to the actors of the California on Thanksgiving-day......Helen Coursen, violinist, will make her debut at Platt's Hall on Dec. 5.

OUR DRAMATIC ADVICES from Cincinnati, O., to the 8th inst. are as follows: "Joseph Murphy opened in 'Kerry Gow' 4 at the Grand Opera-house, which was repeated 5, 6, 7, and matinee 9, 'Maum Cre' being given the rest of the week. Mr. Murphy as Dan O'Hara achieved an artistic triumph by his neat, natural acting and excellent singing. His support as a rule was unexceptionable, Walter Lennox, George Morton, C. W. Vance, Messrs. Barton, Price, Stevens, Mrs. Price, Miss De Forest and Miss Price being noteworthy. The plays were both beautifully set. The attendance has been light. Mr. Murphy closes to-morrow, and Rose Eytinge opens a two weeks' engagement 11. Miss Julia Hanchett, who has been quite ill for the past ten days, is about recovered........John T. Raymond opened a week of Colonel Mulberry Sellers at Wood's Theatre 4, the business being large, though not so much so as of yore. The Colonel has proved as amusing as ever. Miss May Roberts made her first appearance in the city as Laura Hawkins, and created a favorable impression. Messrs. Graham, Wilson, Gillette, Mackey, and Misses Johnson and Mayer figured to advantage in the support. Raymond closes to-morrow. Henrietta Chanfrau and company open 11.

AT CLEVELAND, O., Mme. Janauschek held the boards at the Euclid-avenue Opera-house the past week, opening Dec. 4 in "Mary Stuart," 5 "Macbeth" was given, 6 "Deborah," 7 "Mary Stuart," 8 "Bleak House," 9 "Macbeth," and Saturday matinee "Bleak House." But little can be written of this lady's merits that has not already been said. She is one of the most accomplished actresses we have seen for a long time. The support of the regular stock was good, with the exception of those in a few minor parts. Messrs. Whiting, Waverly, Curran, Haworth and Owen gave some of their best acting of the season; while Miss Effie E. Ellsler, Anna M. Ellsler, Rosalie Jack, Henrietta Vaders, Parker Good and Mrs. Potter were all worthy of notice. The various plays were all well set. Business good. Dec. 11 the Holman English-opera Troupe open in "Girofle-Girofla." Letter dated Dec. 9.

"UNCLE TOM'S CABIN" was the attraction the past week at the Academy of Music, Buffalo, N. Y. Bobby Newcomb as Topsy, and later in the drama as Bobby Newcomb himself in specialties; and the Jubilee singers (colored) added to the regular stock company, went to make up the programme, which drew out large audiences. G. B. Waldron as Legree, W. B. Cahill as Gumption Cute, and J. M. Charles as Lawyer Marks, were excellent. Belle Waldron as Eva made her first appearance on any stage. She is but five years old. She was quite self-possessed, and made a decided hit. The combination closed 9, going to Rochester one week. Effie Ellsler begins 11, for one week, in "Clouds." Advices of Dec. 9.

"BUFFALO BILL," supported by Captain Jack and a company, are billed to give "The Red Right Hand" at the Opera-house, Newark, N. J., Dec. 12.

MAGGIE MITCHELL, supported by William Harris, appeared to a good attendance Dec. 4 in the Pittsburg Opera-house, in "Fanchon." Miss Mitchell's interpretation of Fanchon is too well known to require comment. Mr. Harris as Landry was excellent. Mr. Dean as Father Barbeaud gave a very acceptable rendition, and Miss Fletcher's Mother Fadet was one of the best we have ever seen. Mr. Stockwell's Didier was also good. "Fanchon" held the boards Tuesday, Friday and Saturday nights, and "Little Barefoot" Wednesday, Thursday and the matinees. Next week Miss Mitchell produces "Beckie Mix."......At Library Hall, Salisbury's Troubadours opened in their new musical extravaganza "The Brook" to large houses. The singing of Miss Blanche Corelli (who joined the troupe here) and the imitations of Nate Salsbury were the noticeable features of the entertainment. Miss McHenry, Mr. Webster and Mr. Gourlay are also deserving of praise. "Two can Play at that Game," with which each evening's performance commenced, was ably and intelligently rendered by Miss McHenry, Messrs. Salsbury and Webster. Dec. 11, Mme. Janauschek........ Mrs. F. S. Chanfrau is still in this city, ill with malarial fever..... V. E. Beamer has gone to Jacksonville, Fla., for his health......A performance will be given on Dec. 11 at the Opera-house for the benefit of the Brooklyn sufferers. Upon that occasion Miss Mitchell and the Opera-house company have volunteered their services......A benefit with the same object will also be given at Library Hall, but the date has not yet been fixed. Letter of Dec. 8.

GEORGE FAWCETT ROWE, on Dec 4, opened a two weeks' engagement at the Globe Theatre, Boston, Mass., in "Brass." Mr. Rowe as Waifton Stray was exceedingly good. The remainder of the cast was satisfactory, especially Messrs. J. W. Lanergan, E. B. Holmes, E. L. Tilton, Miss Ida Savory and Miss Mary Carr. The scenery was appropriate and beautiful. On Monday, 18th inst., Lester Wallack will appear in "All for Her."......"Vendome," at the Museum, not drawing as had been anticipated, was taken off the boards on Thursday, Dec. 7, and "Mrs. Malaprop's Boarders" played Friday. Dec. 9 "Marble Heart." A version of "Bleak House" by B. E. Woolf, entitled "Poor Jo," will be produced 11......Louise Pomeroy made her Boston debut at the Boston Theatre on Dec. 4 as Juliet, which she repeated Tuesday. On Wednesday she acted Pauline in "The Lady of Lyons," and Thursday Rosalind in "As You Like It." Friday she attempted Lady Macbeth, and at the matinee yesterday she repeated "As You Like It." The impression she has made is that of a painstaking, intelligent lady, somewhat artificial in her style, and as yet scarcely capable of coping with such roles as she here attempts. Her support has been quite satisfactory. Attendance light. Dec. 11, "Sardanapalus."......The news of the burning of the Brooklyn Theatre and the sad fate of poor Harry Murdoch was received in our city with the deepest regret. Harry has long been an established favorite here, and his sudden removal from his sphere of usefulness has caused the greatest sorrow among hosts of friends. In a window on Washington street there is a picture of Murdoch and Owen Marlowe together, clasping hands, a scene from "Our Boys." The picture is surrounded with crape, and bears the single line "Our Boys." A year ago both were with us, calling forth the plaudits of large audiences—now both are clasping hands beyond the grave. It was about the last picture they had taken, and has a touching significance in it. Correspondence dated Dec. 10.

MISS NEILSON, supported by Eben Plympton, commenced a two weeks' engagement at the Olympic, St. Louis, Mo., Dec. 4, business up to date being quite large, wrote our correspondent Dec. 8, continuing: "'Romeo and Juliet' was presented Dec. 4, 6, and will be repeated at the Saturday matinee. 'As You Like It' formed the bill 5, 7, and 'The Hunchback' is billed for to-night. Eben Plympton is a young actor of much promise, and played Romeo and Orlando very well. On Wednesday night a severe hoarseness prevented his appearance, and the part of Romeo was given to Frank Weston, who played it in a manner which won for him a call before the curtain. The regular stock company rendered efficient support. Charles Plunkett essayed the role of Touchstone for the first time, and received well-merited applause for a fine performance. Libbie Noxon was quite a feature as Amiens, her singing being nightly encored. Frank Weston made a fine Jaques, and got a round of applause for his reading of 'The Seven Ages.' 'Twelfth Night' is underlined. John T. Raymond comes 18. Augusta Dargon will be the next dramatic star at the Opera-house. Her engagement begins 18. D. G. Loan of the Olympic has been confined to the house for the past three weeks with a bad case of rheumatism, which threatened at one time to have a fatal ending. We are glad to state that he is improving."

JOHN F. RYAN & CO., dramatic agents, offer to procure positions for those desirous of entering the dramatic profession. See advertisement.

ARRANGEMENTS have been made for benefits for the Brooklyn sufferers at all the principal places of amusement in Philadelphia, commencing on the afternoon of Monday, Dec. 11, at the Walnut-street Theatre, when "Camille" will be produced, with Miss Charlotte Thompson and Charles R. Thorne Jr. in the leading roles. At Fox's American Theatre the entire receipts of the house for the week ending Dec. 16 will be devoted to the same object. The managers of the Walnut-street Theatre, Messrs. Clarke and Goodwin, have also given $100 as their individual contribution. The Chestnut-street Theatre will give "Twelfth Night" on Tuesday afternoon; the Arch following with "Led Astray" on Wednesday afternoon; and the Kiralfys will present "Azurine" at the Alhambra on Thursday afternoon of the present week. The two minstrel troupes have also volunteered their services, Carncross and Dixey's giving the receipts on Friday evening, Dec. 15, and Sweatnam's Minstrels giving a matinee performance on the 16th inst. These ought to be largely patronized, and a handsome sum realized for the sufferers. Horticultural Hall, in that city, is also offered free of charge.

SIMPSON'S MUSEUM, Ninth and Arch streets, Philadelphia, will be reopened on the 18th inst. with the following new company: Miss Laura Linden, Miss Josie Batchelder, Miss Kittie Wilson, Miss C. Evelyn, Miss Emily Phillips Miss Maggie Harold, Miss H. Jordan, Miss Jennie Porter, Miss Clara May, Miss Mary Harding, Miss Jennie Stanley, and Messrs. J. Leslie Gossin, Wm. Davidge Jr., Wm. H. Bailey, Wm. A. Chapman, Chas. A. McManus, T. B. Baker, E. R. Dalton, J. W. Reynolds, Wm. Sherry, J. O. Byrne, G. N. Drew, H. Jordan and John E. McDonough, the latter acting as general-manager. The inaugural programme will consist of the comedy of "Nature's Nobleman." During the two weeks' recess this establishment will undergo a thorough renovation, and many improvements will be made.

AT FOX'S AMERICAN VARIETY THEATRE, Philadelphia, the olio entertainment during the week ending Dec. 9 introduced George Richards in his cannon-ball act, Tom Granger in songs-and-dances, and Paddy Murphy, a capital Irish comedian, in conjunction with the regular company, and concluded with the burlesque of "Yeast Lynne," in which Rollin Howard, George A. Beane, Miss Nellie Larkelle, Miss Fanny Beane and Miss Alexandrina were especially noticeable by virtue of their clever singing and acting. The Rollin Howard Burlesque Troupe closed Dec. 9. Miss Emma Vern appears here on the 11th inst., when "Rip Van Winkle" will be produced, with George W. Thompson in the title-role.

THE NEW ACADEMY OF MUSIC, Halifax, N. S., will be ready for occupancy Jan. 1, 1877. A combination for one or two weeks and a good dramatic company for the season are wanted by Wm. Nannary, who advertises.

FIRST-CLASS COMBINATIONS for Southern and Western theatres are wanted by Thompson & Co., who advertise.

COMBINATIONS desiring time during the holiday season at the New Chicago (Ill.) Theatre are referred to W. E. Chapman's card elsewhere.

TILLIE MALVERN, juvenile or heavy business, can be engaged by applying to her advertised address.

NELLIE JONES, leading or soubrettes, can be addressed for engagements as per card.

JAMES E. FLEMING, an old stage-carpenter, who had been connected with many of our best theatres, died at his residence, No. 116 South Halstead street, Chicago, Ill., Dec. 1, aged 50 years. He left a widow and three children.

E. A. SOTHERN opens at the Memphis (Tenn.) Theatre Dec. 12 for one week, thence to Nashville 18, 19, Evansville, Ind., 20, 21, and as per published route.

THE GRISWOLD OPERA HOUSE, Troy, N. Y., was opened for the season Nov. 27 with G. C. Boniface and his daughter as the stars. Our correspondent's letter did not reach us in season for our past issue.

THE AMY STONE COMBINATION performed in Bellows Falls, Vt., Dec. 6, Rutland 7, Middleburg 8, Vergennes 9.

ROBERT MCWADE and a company played in Meridian, Miss., Dec. 4, Vicksburg 5, 6.

AUGUSTA SOHLKE, premiere danseuse, commences a four weeks' engagement at the Grand Opera-house, San Francisco, Cal., Dec. 25, where she can be addressed from that date.

BARTLEY CAMPBELL publishes in our business department several extracts from the London, Eng., press, which speak favorably of his reception there, and of his drama "The Virginian."

KIRALFYS' "AROUND THE WORLD" COMBINATION, under the management of John D. Mishler of the Academy of Music, Reading, Pa., is to play at Johnstown, Pa., Dec. 18, Harrisburg 19, Lancaster 20, Reading 21, Paterson, N. J., 22, Poughkeepsie, N. Y., 23, Newark, N. J., 25, for one week.

FURBISH'S FIFTH-AVENUE COMBINATION performed in Augusta, Ga., Dec. 6, 7, Macon 8, 9, and is billed in Eufaula, Ala., 11, Montgomery 12, 13, Mobile 14, 15, 16, New Orleans 18, for one week.

R. E. J. MILES' Dramatic Company, from Cincinnati, O., including the Jubilee Singers, is billed for Dec. 13 and 14 in Fort Wayne, Ind. "Uncle Tom's Cabin" will be given for both dates; also at a matinee.

JOHN THOMPSON and company are billed in Grand Rapids, Mich., Dec. 13, 14, Kalamazoo 15, 16, Niles 18, South Bend, Ind., 19, Fort Wayne 20, 21, Logansport 22, Lafayette 23, Springfield, Ill., 25, 26.

AT THE GERMAN STADT THEATRE, Philadelphia, Herr Raaveue had a benefit on the evening of the 8th inst., when "Erliche Arbeit" was performed.

THOS. SHEIL HENDERSON can be engaged to appear in his Irish drama "Tullamore" by applying to his agent, Col. T. Allston Brown, as per card, in which are published extracts from the press complimenting the actor and his play.

MANAGER ALBAUGH and the regular stock of the Leland Opera-house, Albany, N. Y., performed last week in Auburn, Utica, and Oswego, producing "Louis XI" at each stand.

STUART ROBSON opens in Albany, N. Y., Dec. 16, in "Two Men of Sandy Bar."

IDA LEWIS, supported by W. H. Cooper and dramatic company, under the management of Dave Peyser, is to play in Vicksburg, Miss., Dec. 12, 13, Natchez 15, 16, 17.

MRS. HENRIETTA CHANFRAU, says our Louisville, Ky., correspondent, supported by C. W. Tayleure's Metropolitan Comedy Company, began an engagement at Macauley's Theatre Dec. 4 in "Parted," which ran during the week, save at the matinee, when "Jealousy" was the attraction. [Our Pittsburg correspondent reports Mrs. Chanfrau as being ill in Pittsburg with malarial-fever the past week.] John T. Raymond is billed for 11.

AMUSEMENTS IN CHICAGO, ILL., up to Dec. 9 is as follows: "Only fair business at the play-houses in Chicago the past week. The Florences have given 'The Mighty Dollar' at McVicker's. The Hon. Bardwell Slote and Mrs. Gen. Gilfory grow mellow with age. Helen Tracy's Clara Dart was very well done, as was the Libby of Mrs. Murdoch. Thomas B. Vance was well taken. J. H. Rowe, W. H. Seymour, Mark Smith and Harry Dee were excellent in their parts. Painford played Col. Hartwell, as before. Miss Faunce is progressing, and was excellent as Blanche. Same bill next week.......At the Museum a rather light attendance has witnessed the production of 'A Wife's Revenge,' which was given the first half of the week. The Georgia Slave Troupe appeared the last three days, afternoon and evening, in 'Uncle Tom's Cabin.' Griffiths resigns the management with this week, taking most of the company on the road with 'A Case for Divorce.' Opens Detroit Dec. 11 for the week. J. E. Kaler joins him. The Museum opens on Dec. 11 with W. J. Gunning as manager, C. P. De Groat as stage-manager, and a company composed of Gabriella McKean, F. S. Campbell, Geo. Gaston, Dollie Peak, Fanny Mathias, Mrs. H. C. Ryner, Flint Kennicott and others. The opening bill is 'Colleen Bawn' for the evening entertainments, and 'All that Glitters is Not Gold' for the matinees. ....J. H. McVicker paid us a flying visit this week. Miss May Roberts, late of the Museum, left here Nov. 30 for Louisville, where she plays leading business for Macauley."

MISS FANNY HERRING has been engaged by "Buffalo Bill" to act Pearl in "The Red Right Hand," beginning in Trenton, N. J., Dec. 11.

DALY'S FIFTH-AVENUE COMPANY, with Jane Coombs, opened Dec. 5 in "Pique," in Detroit, Mich., to a good house, and the audiences increased each night. They closed 8, and play in Jackson 9. Miss Coombs has delighted the people with her rendition of Mabel; the rest of the company were good. The stage sets were elegant, several new scenes being painted especially for this play......."A Case for Divorce" by a Chicago company is billed for one week beginning 11.......The Brooklyn catastrophe has cast quite a gloom over the professionals in Detroit, as well as the patrons of the drama, all being exercised as regards the safety of our local theatres; the Detroit Opera-house and the Grand Opera-house are, however, well supplied with water apparatus and ample means of exit. Letter of Dec. 8.

MUSICAL.

THE DIME BANJO MUSIC CO. offer tunes arranged for the banjo at 10 cents each. See card.

THOSE DESIRING orchestral arrangements of any ballad or song are referred to J. Chadsey's advertisement for particulars.

BANJOS and instruction books can be obtained at J. J. Bogan's address, advertised in our business department. Stage dancing is also taught by Mr. Bogan.

F. B. STONE, agent, advertises that he will be at liberty Jan. 1, 1877.

THE "THOMAS CHORAL SOCIETY" is the new title of the Centennial Chorus of Philadelphia. Theodore Thomas has consented to again act as their conductor.

THE HANDEL AND HAYDN SOCIETY of Philadelphia are now industriously practicing the oratorio of "David" for their annual concert in that city next January, under the leadership of Carl Sentz.

AT THE ACADEMY OF FINE ARTS, Philadelphia, will shortly be inaugurated a series of promenade Saturday-afternoon concerts by Carl Sentz and his orchestra.

THE SWEDISH VOCAL QUARTET and Selma Borg are to give a concert and lecture on music at the Academy of Music, Philadelphia, on Dec. 14.

JOHN WRIGHT the horn-player is one of the oldest musicians in Philadelphia. On the evening of the 5th inst. he celebrated his seventieth birthday by a fine supper and musical entertainment at his residence in that city. Mr. Wright is an ex-president of the Philadelphia Musical Association.

CARL GAERTNER will give a series of orchestral matinees on Thursdays, at the Association Hall, Philadelphia, commencing Dec. 14.

JOE DE BARTH, violin and clarionet player, advertises for an engagement.

"LET ME DREAM AGAIN," "Duffy to the Front," and other songs, published by Harding, are advertised in another column.

THE ALICE OATES' COMIC-OPERA TROUPE concluded their two weeks' engagement at the National Theatre, Washington, D. C., Dec. 8. The attendance was almost equal to that of the first week. The only additional operas produced were "L'Archiduc" and "Trial by Jury." The troupe will sing in Richmond five nights during the present week, and then proceed to Montgomery, Selma and Mobile, and expect to open in New Orleans about Dec. 23......The Emily Soldene English Comic-opera Company will occupy the National for one week, commencing Dec. 18.

THE RICHINGS-BERNARD ENGLISH-OPERA COMPANY opened at the Opera-house, Galveston, Texas, Dec. 4, being greeted by a critical audience, but slim in numbers. They appeared in "Martha," "The Bohemian Girl," "Marriage of Figaro," "Maritana," "Il Trovatore," and "Fra Diavolo."

SOLDENE'S COMIC-OPERA COMPANY appeared at the Providence (R. I.) Opera-house Dec. 4, 5, 6, to enthusiastic audiences. "Mme. L'Archiduc," "Mme. Angot" and "Chilperic" and "Trial by Jury" made up the bills.

THE HYER SISTERS' COMPANY appeared to large audiences in Bridgeport, Ct., Dec. 5, 6, in their musical entertainment "Out of Bondage." At the invitation of P. T. Barnum, they spent several hours at his residence.

THE "EVANGELINE" COMBINATION closed a week's engagement at the Leland Opera-house, Albany, N. Y., Dec. 9, "Evangeline" being the attraction the entire week. Business remunerative. They go to Troy 11, 12, 13, Utica 14, Syracuse 15, 16, thence to Toronto, Ont.

THE KELLOGG ENGLISH-OPERA TROUPE gave performances at Robinson's Opera-house, Cincinnati, O., 4, 6, 8, and matinee 9; the repertory consisting of "Mignon," "Flying Dutchman," "Star of the North," and "The Bohemian Girl." Miss Kellogg, Mr. Mass, Mme. Rosewald and Mr. Peakes were sordially received, and the company and orchestra made a favorable impression. The attendance was good.

A YOUNG MAN who can play overtures, etc., on the piano or organ, is wanted by F. B. Blitz, who advertises.

THE KELLOGG OPERA TROUPE sing at the Opera-house, St. Louis, Mo., during the week commencing Dec. 11. The off-nights will be taken by Ben De Bar and his company.

JOHN M. TURNER, teacher of the banjo and guitar, advertises in this issue.

THE MENDELSSOHN QUINTET CLUB is to perform in Portland, Me., Dec. 18.

OLE BULL (with the M. Q. Club) is to concertize in Portland, Me., Dec. 18.

THE MYER SISTERS and Sam Lucas Combination are to perform in Hartford, Ct., Dec. 18, Williamantic 18, 20, New London 21, Newport 22.

THE MOZART QUARTET CLUB, after an extended tour through Canada and the West, returned to Reading, Pa., and performed in the Academy of Music. The attendance was fair. They will shortly leave for the South, under the direction of Harley Newcomb.

A GRAND CONCERT under the auspices of the Crescent Quartet Club of Newark, N. J., will be given at the Opera-house (the use of which has been tendered free by H. B. Kimball) in that city for the benefit of the Brooklyn sufferers.

SPAULDING'S BELLRINGERS, now on a tour through the East, where they are meeting with substantial success, are thus spoken of by the press:

The Spauldings had a great audience at Mechanics' Hall Thursday evening, and were unusually well received, every number on the programme being encored. The novelties of their entertainment were exhibited by the attraction of one of the largest and most respectable audiences that ever gathered in the hall, although the troupe has been there many times before.—*Worcester* (Mass.) *Spy.*

A large audience greeted the Spaulding Bellringers at Mechanics' Hall on Thanksgiving-evening, and the programme which was presented proved attractive and entertaining. Georgie Dean Spaulding maintained her reputation as "Queen of the Harp," and gained great applause in her concert and staff and bell solos; also by her skill on the musical glasses. The little folks were very pleasing in their songs. Mr. Burt, the comical man, was well received. W. P. Spaulding, the champion bellringer, was good; and in fact the entire company showed talent, and seemed to merit the favor with which they were received.—*Worcester Press.*

The famous Spaulding Swiss Bellringers and their accompanying troupe had a large and enthusiastic audience at the Opera-house last evening. They were unusually well received, every number on the programme being encored. They are coming back to give a Sunday-evening entertainment in December.—*Springfield Republican.*

VARIETY HALLS.

THE CLIPPER ALMANAC FOR 1877.—Such of our patrons as desire to advertise in THE CLIPPER ALMANAC will please send their favors in as early as possible, as the forms will be closed Dec. 18. Rates and further particulars can be found in our advertising department.

JAMES FLYNNE, proprietor St. Charles Theatre, New Orleans, La., publishes a card, signed by the members of the company now performing in his house, contradicting certain rumors in regard to the financial status of the management.

VARIETY artists can find time at the National Theatre Comique, Cincinnati, O. See Manager Hyatt's card.

FRANK HASSALL, Dutch, Irish and negro specialty artist, now playing at the Norfolk (Va.) Varieties, can be engaged after Jan. 24, as per advertisement.

A GOOD BUSINESS MAN, with money to assist in putting a small variety party on the road, also a few specialty artists and a singing lady, are advertised for by Alf. Burnett.

JEPPE AND FANNIE DELANO, sketch artists, publish in another column extracts from the Detroit, Mich., press, in which their performances are complimented.

THE DASHINGTON BROS. — Searles, Downing and Greayson—join W. F. Craig's Combination Dec. 18, for a short trip.

DELEHANTY AND HENGLER commence an engagement at the Academy of Music, Providence, R. I., Dec. 11.

THE TUDORS—John and Amy—European specialty artists, announce that they can be engaged by addressing as per card. We publish elsewhere a complimentary notice in regard to their performances from Tony Pastor.

BILLY HAYLE and Master Joss, musical sketch-song-and-dance artists, etc., would like to hear from C. L. Banks and Willis Pickart. See card.

THE MURRAYS—Ed. and Alice—begin an engagement in their sketch specialties at Tony Pastor's Theatre, this city, Jan. 8, 1877. An extract from the California press, published in their card in this issue, speaks of their successful appearance in San Francisco, Cal.

SPECIALTY ARTISTS are wanted for Grimaldi Adams' Royal "Humpty Dumpty" Troupe. See card.

DRAMATIC STARS AND COMBINATIONS, also specialty artists, can find dates at the Athenæum, Columbus, O. See Howard & Nesson's card. Den Thompson opens at this house on Dec. 11

JENNIE LINDSAY denies that she is the wife of Dick Burke of the Grand Duke's Theatre; also that she graduated from the stage of that theatre, as stated by our late Brooklyn correspondent in a past issue.

MISS ELLEN GORMAN, the mother of Eugene F. Gorman, died in New Orleans, La., Dec. 1, at the age of 67 years. She had been a resident of that city for the past thirty years.

MINNIE MAYFIELD, Simpson Sisters, Lottie Brown, Joe Goss, and Steve Taylor were the new attractions at Trimble's Varieties, Pittsburg, Pa., last week. The ladies were all serio-comic singers of fair ability. H. W. Williams has succeeded G. W. Herman as stage-manager. Wednesday matinee was set apart for Steve Taylor's benefit, and Friday evening for Joe Goss'. Upon the latter occasion several amateurs of this city volunteered. Departures: Joe Goss and Steve Taylor, to Baltimore; the Misco Family, Chicago, Ill.; McVicker and Sanders, Cleveland; and Bryant and Williams, Providence. Arrivals 11: Press Eldridge and wife, the Perry Brothers, Chapman and Quinlan, Rel Muab, the Irwin Sisters, and Gussie McCann. Business good.

ARTISTS of ability are wanted at Enochs' Varieties, Philadelphia, Pa. See Manager Enochs' advertisement.

MCCULLOUGH AND CASEY open at Tony Pastor's Theatre, this city, Dec. 11.

WILBOR AND READE, trick musical specialists, can be addressed care of this office.

EYZELTINE SISTERS can be addressed as per card for engagements.

VARIETY artists, especially lady artists, are wanted at Glaeser's Vaudeville Theatre, Cleveland, O. See advertisement.

TRAPEZE BUSINESS is taught by Ripley, who advertises.

R. J. PARKER AND DOGS are performing at the Holliday-street Theatre, Baltimore, Md.

LAWTON BROS., clarionettists and tumbler harmonicon soloists, publish a card from Tony Pastor, commending their performances as novel and artistic. They can be addressed care of this office.

AT THE BOYLSTON MUSEUM, Boston, Mass., the evening entertainments and those at the Wednesday and Saturday matinées have comprised Den Thompson in his specialty of "Joshua Whitcomb," supported by Julia Wilson as Tot, prior to which was given an olio embracing Julia Wilson in ballads, Green and Taylor in songs-and-dances, Dick Luke in Irish specialties, Minnie Gray in songs-and-dances, John Latour in Italian specialties, Sam L. Chester in character-changes, Dan Luke in Irish specialties, and Taylor, Green and Taylor as the great American musical team. Monday, Tuesday Thursday and Friday afternoons the programme has included the above specialty artists with the exception of Mr. Thompson, his place on the programme being taken by Al Decker in the sketch of "Handy Andy in Black." Both afternoon and evening performances began with the parlor-minstrels, Dan Luke and George Austin at the bones-end, and John Latour and Al Decker at the tambo-end. Dec. 9 Den Thompson had a benefit, in which Yankee Locke appeared in "A Wife for a Day" and C. H. Atkinson made his first appearance in Boston in some years. The usual Sunday-evening concert will be given 10, and for the coming week the attractions will be the Colesses—Lew and Lena—Georgie May, La Petite Florence, Willis Pickert, Gilday and Giniven, Taylor, Green and Taylor, Minnie Gray, Dick Sanda, John Latner and Dan Luke.....At the Howard Athenæum, James Vincent and Adah Richmond appeared in a condensed version of "The Colleen Bawn," and were successful in pleasing their auditors. In the olio Gus Williams reappeared, after quite an absence, with fresh songs and witticisms; Delehanty and Hengler made their first appearance together after their long separation in their favorite songs-and-dances, to the evident satisfaction of all who saw them; Luke Schoolcraft and Geo. H. Coes gave some of their delightfully refreshing sketches; and Kelly and Ryan, the twin sisters French and Jennie Morgan, with Shaffer and Slaven (their first appearance in Boston), completed an excellent entertainment. For the coming week fifty colored vocalists, known as the Jubes, are to appear in "The Octoroon," while in the olio Gus Williams, the Austin Brothers and Amanda Morris will appear..... A special performance was given at the Boston Theatre Dec. 9 as a complimentary benefit to Harry Bloodgood. An excellent entertainment was presented, commencing with L. R. Shewell in "The Chimney Corner," and introducing Bob Hart, the Daly Brothers, Charley Yale, J. H. Connor and Harry Bloodgood. Attendance good. Letter dated Dec. 10.

FROM ST. LOUIS, Mo., variety news to Dec. 8 is reported by our correspondent as follows: "The new faces seen at the Comique Dec. 3 were the Sharpley Bros., D'Alve Sisters, Emerson and Clark, Sig. H. Abecco, and Clara Belmont. Janie W. Sharpley is a good concertina soloist. Fred and Charley Sharpley in their musical act perform on a number of instruments very cleverly. Sig. R. Abecco has a fine voice, and sings his patriotic songs with much feet. Clara Belmont in her sketch, "Smith Sisters" serio-comic songs. Emerson and Clark are fair song-and-dance men. The D'Alve Sisters gave vocal and banjo duets. The Vaidis Sisters and Louise Franklin close 9. To open 10: Dunbar and Ashton, Annie Fox, Fanny Reynolds, Guy Linton and Lucy Adams, William La Rue and Sosa, and Hattie Ellis and her trained dogs. Dick Parker is up for a benefit Dec. 14.....The Opera-house has been well filled during the week of the Billy Pastor Combination. Pat Rooney, who joined the company for this week only, never seems to lose his popularity. The other artists gave meritorious performances, and Billy Pastor is a whole show in himself. Pat Rooney leaves the company here.....Wiley Hamilton, Dutch comedian, and Mike Griffin, song-and-dance, were the new people at Looney's 3. Barney Ferguson is still the great attraction.....No announcements at the Novelty.

VARIETY INTELLIGENCE from Cincinnati, O., is sent by our correspondent, dating Dec. 8, as follows: "Charles Foster, Florence Webster, and Loyal were the new appearances Dec. 3 at the National Theatre Comique. Mr. Foster appeared with considerable success in his own melodrama "Saved at Seven," as the Major. Florence Webster, a very fair actress, personated Meg Macaboy in the same piece. The daring leaps of Loyal from the gallery to the stage proved a marked feature of the programme. Abdallance very fair. Departures 9: Charles Foster, Florence Webster, and Welby and Pearl. To open 10: Frank Jones in 'The Black Hand,' and Leslie and Avery.....Letha Weber, a pleasing vocalist, and John Karnan, a clever gymnast, were the new people at Loewen Garden Theatre this week. Business good.....At Heuck's Hall, the Iferd Sisters, pleasing sketch artists; Fanny Reynolds, a nice serio-comic vocalist; and the Clark Brothers, the well-known musical smokes, were the newcomers 8. Departures 9: Willis Cobb and troupe of animals, Livingston Brothers and John Muritz, all for Columbus, O. To open 10: Edna Markley, Ed. Banker, Gus Mills, and Suydam Brothers. Biz big.....Charles Harris and Lotta Grey, who do burlesques and vocalize; John Whitney, a clever Rhlopian and Irish comedian; and Harry Butler, pantomimist, were the additions to the company at Schickling's Opera Hall on 3. The pantomime of "Humpty Dumpty" was the principal feature of the programme. Departures 9: Prof. Nell Smith and dogs, and Frank Emerson. Opening 10: Jeppe and Fanny Delano, Johnny Barclay and Fanny Duane. Business good. St. Leon are to open 11. Biz fair."

NEOSKALEATA began an engagement at Tooker's Varieties, Norfolk, Va., Dec. 6; Carrie Beatley and Ada Lawrence closed 9, going to Richmond; and Emma Travis closed 8, going to Baltimore; Mattie Bliss closed 5, going to Richmond; Lizzie Barrett is billed for 11.

AT THE CHURCH-STREET OPERA-HOUSE, New Haven, Ct., the company last week included Niblo and Nelson, Bob Allen, Nellie Abbott, Dillon and Hennery, Alice Hale, and Martini and Legal. Closing 9 were Dillon and Hennessy, destination unknown, and Martin and Legal to Boston, Mass. Billed for 11, the La Verde Sisters, Harrison and Mack and the Sharpe Sisters.

WILLIAM GALE, a performer at McDaniel's Theatre, Cheyenne, D. T., was in jail in Denver, Cal., on a charge of shooting a policeman. His trial was to have taken place Dec. 5.

THEALL & CARTON, managers, Comique, Williamsburg, N. Y., advertise for a full dramatic and variety company.

ROY LESLIE, patter-vocalist, publishes his repertory of songs in our business department, and announces that he can be engaged after Feb. 10, 1877.

TARNUM'S NEW THEATRE, Cincinnati, O., has been attracting fair audiences during the week. Winona Bridges appeared to good advantage in "The Gallant 69th March." Bob Brimmer was seen in a new act, introducing songs-and-dances, which proved more than satisfactory. Charley Loder gave good Dutch specialties, and was seen in a dialect farce. Harry and Clara Fielding were acceptable in musical duets. On the 8th, McNeal and Forsyth opened in sparring exhibitions that to an extent proved interesting. Announced to open 11 are Naoni, Sullivan and Cudy, Geo. Garland and Cherrie Chapman, Dan Scully, Edna Wellington and La Petite Estelle. Closing 9 are Billy Harrison and Charley Loder, to Philadelphia; Clara Fielding, to Boston; Winona Bridges, destination unknown. On the 9th, Billy Harrison was presented with a fine ebony cane, with a silver head, bearing the inscription: "Presented to Billy Harrison by the Crow Association of Reading, Pa. Letter of Dec. 9.

AT THE ADELPHI THEATRE, Toledo, O., the new arrivals Dec. 4 were Kit Carson and Ella Mayo. Mr. Carson made a hit in a border-drama called "The Texan Ranger." Ella Mayo is a handsome little lady, and has made a decided impression. Closing 9: Nellie Leslie and Brother, to Chicago; Murphy and Shannon, to Indianapolis; Kit Carson, to Detroit.....Mr. Edwards reopens the Comique to Detroit.....Mr. Edwards reopens the Comique 11 with J. W. Berkley, Lee Loeb, the Fostelles—Belle and Charles—the Hamilton Sisters, the two Haleys, Miss Gracie May, Gussie McCain, Sam Roberts, Sadie Rogers.....At the Atlantic Garden business on the opening night was large, and has continued good so far. No closures. Opening 16: Lew and Nellie Woodward, Miss Lulu Lemar and Abb Lee.....Advices of Dec. 9.

THE THEATRE COMIQUE, Denver, Col., is now under the sole management of John A. Babb, with Barney Queen as stage-manager and the following company: James and Baby McDonald, Lizzie Warren, the Gibbons Sisters, Chrissie Morrell, Nellie Thompson, Miss Nellie Gibbons, George Summerfield, and Sam Ford.

WARD'S OPERA-HOUSE, Paterson, N. J., continues to do a good business. The bill presented during the past week was well rendered, and each person received the applause deserved. Departures: Miller Sisters and Morris, Mondai and Lotta, to lay off; Kitty McDermot and Dora and Sallie Steel, to New York. Announced for 11: Morgan and Welsh, Kitty Stanley, May Marshall—who failed to appear last week—Conway and Mack, Minnie Lonsdale. Letter of the 11th.

OUR BALTIMORE, MD., correspondent sends us the appended variety news under date of Dec. 9: "At the Holliday-street Novelty Theatre, Marian Mordaunt was the star attraction last week, but, owing to sickness, did not appear until Wednesday, in consequence of which 'The Shinghawn' was substituted on Monday and 'Black-eyed Susan' on Tuesday night. 'Hearts are Trumps' was given on Wednesday, matinee and night, and the comedy of 'Our Girl' on Thursday and Friday nights and Saturday matinee, and 'Oliver Twist' on Saturday night. Marian Mordaunt impersonating the leading roles. She is a fair actress, and met with a flattering reception. The support by the dramatic company was satisfactory. The olio part of the bill opened with the sketch called 'Cracoponade.' Rosa Lee in musical gems was pleasing; the Carrolls in a musical sketch entitled 'Niches from Nature,' were funny; Niles and Evans gave an act called 'Comedy of Mixtures,' in which they sing two different distinct songs at the same time, and which was amusing; the Snow Brothers appeared in acrobatic feats, and Watson and Ellis in Teutonic songs-and-dances had a warm reception. 'The Four Prophets,' by Fox, Niles, Evans and Gibbs, ended the programme. Departures: Carrolls, to Brooklyn, N. Y.; Snow Brothers, to Chicago, Ill.; Marian Mordaunt, and Watson and Ellis, destination unknown. Announced for Dec. 11: Sid Evance, Curry and Fox, Addie Stanwood, Chas. Tupper and Prof. Parker.....The Kernan Brothers will resume former prices of admission at the New Central Theatre, to take effect Dec. 27. The bill presented there this (last) week was good. The people appearing were C. Howard, Dan Collyer, T. F. Barnes, L. D. Blondell, Geo. Carlyle and son, Little Lottie, Dick Gorman, George B. Radcliffe, F. Harrington, Billy Wyle, Emma Bretto, Billy Coyle. Departures: Little Lottie and Frank Keller, destination unknown. People to arrive Dec. 11 are Geo. Hooper Goldie, Steele and Goldie St. Clair and Kitty Sanford....A change of programme was offered at the Odeon to fair business, opening with a first-part, with Dick Smith, bones; Harry Budworth, tambo; and R. Jean Buckley, interlocutor. Minnie Seaman, Harry Budworth, Buckley and Smith, Fanny May, Huber and Glidden, Fru-Fru and Hazel Exod appeared in the olio. Departures: Harry Budworth and Huber and Glidden, destination unknown; and Minnie Seaman, to Washington, D. C. Billed for Dec. 11: Stella Beaumont, Joe Norton, Jas. Dalton, and the Davenport Brothers."

THE ST. CHARLES THEATRE, New Orleans, La., has given, since my last, new bills and new attractions. The attendance has generally been good, and on the evening of Nov. 31 a full house witnessed the opening of the engagement of the New York Vaudeville and Classical Art Statue Company. The troupe have given good entertainments, not prurient, in artistic tableaux, introduced at various points in the bill, and generally well received. Mr. and Mrs. Edwin Browne have given a variety of dramatic sketches, which have been honored with due appreciation. The Cooper Brothers have proved an excellent card in their jigs and clog-dancing. Adrienne Gray, who is now under re-engagement, has sustained the good opinion expressed of her in a previous notice as an operatic vocalist. Charley Armstrong has been well received in Teutonic specialties. Ada Laurent remains as premiere danseuse. Mr. Frank Mara has also been engaged, and is popular in his Hibernian songs. Susie Star, has achieved popularity as a dancer for her sprightliness of movement. Alice Allen is acceptable and popular in serio-comic vocalisms. Messrs. Lester and Williams, of the Cooper Brothers, form a strong quartet in their specialties, and the Lawrence Sisters (re-engaged) give a daring and graceful serial trapeze act. The Statue Company go on the 9th to Mobile for one week, and thence to Galveston. Among the appearances announced at the St. Charles are Ed. Gorman and Mme. De La Cain's Troupe, who will appear on the 10th, the latter said to number twenty[female performers, in the spectacle entitled "Turkish Slave Mart." Letter dated Dec. 5.

PARTNER is wanted to do musical-moke business by J. J. Gillan, who advertises.

BARRY HINDLEY can be engaged after Jan. 13, 1877, by addressing Prof. Bindley as per card.

CHARLES W. YOUNG, eccentric comedian and specialty artist, who has just concluded an engagement at the Theatre Comique, Cleveland, O., can be addressed for two weeks at the Theatre Comique, Detroit, Mich. His future engagements are published in our business department.

MME. RENTZ'S FEMALE MINSTRELS will perform in Chillicothe, O., Dec. 11, Circleville 12, Delaware 13, Cleveland 14, Toledo 16, Detroit, Mich., 18, 19, East Saginaw 20, Bay City 21, Flint 22, and Jackson 23, Business continues good.

PROF. CHAS. MCDONALD, who advertises, wants to engage a song-and-dance lady to travel.

LADY ARTISTS are wanted at the Germania Variety Theatre, Scranton, Pa., to open Dec. 18. See B. Bloesser's card.

J. W. LA MONT, basso, whose address find elsewhere, can be engaged for straight business.

CHAS. MACGINNIS advertises that he will be at Ilberty Dec. 15.

AT THE GRAND CENTRAL VARIETY THEATRE, Philadelphia, an ever-varying programme and the constant introduction of novelties meet with their due reward in a continuous flow of patronage. The fresh features during the week ending Dec. 9 were John and Lea Peasley in their clever jig-dances, Harry Kennedy in ventriloquism, and Rel Muab in his act as the "Fire King," concluding with the drama entitled "The Irish Mormon," in which Harry Macarthy agreeably surprised the audiences by his acting and singing in the role of Bryan O'Lynn. Sheridan and Mack, Nellie St. John, the Leslie Brothers and Hugh Fay open on the 11th inst.

FRED J. MACKLEY, comic vocalist, and Nellie Center, a pleasing and promising young danseuse of Philadelphia, were married in that city on Nov. 25.

AT STEWART'S VARIETY THEATRE, Philadelphia, the new faces on the 4th inst. were Mme. Millard, mesmerizer; Emma Vern, vocalist; and Delevante and Dohm, gymnasts. Bob Harrison and Fattie Howard are fairly winning favor. The Smith Sisters and Miss Straight's Female Combination open Dec. 11.

MLLE. ERMINA VENTUROLI, the paralyzed danseuse, now residing in Philadelphia, has been placed in more comfortable circumstances, thanks to the generosity of the theatrical fraternity. Much more assistance will, however, be necessary to tide the poor woman over want and misery, and all contributions sent to 747 South Seventh street, Philadelphia, will be thankfully acknowledged.

THE NEW APPEARANCES at Miller's Winter Garden, Philadelphia, on the 4th inst., were the Tyrolean Warblers and Miss Lillie Howe. Attendance continues good. Billy and Maggie Ray and Mons. Searls and Mme. Larenzie are announced to appear here on the 11th inst.

THE ANTONIO SISTERS and Miss Minnie Lee, a capital serio-comic vocalist, were the new faces at Enochs' Varieties, Philadelphia, on the 4th inst. Miss Nellie Germon and the Morosco Family commence engagements on the 11th inst.

AT NOONAN'S VARIETIES, Philadelphia, Eva Pearl, Nellie Carey, and Frank Eldridge were the new faces last week. Billy Harrison and Nellie Sandford open here Dec. 11. Sam Nichols will have a complimentary benefit Wednesday evening, Dec. 13, when a number of volunteers will appear.

THE NEW PEOPLE at the Theatre Comique, Providence, R. I., Dec. 4, were the Bennetts, who take the audiences by storm in their specialties; John H. Carle, whose banjo eccentricities made a hit; John D. Griffin, who was well received in his Irish specialties; Miss Lou Sanford, a clever serio-comic vocalist; and Jennie Merrill. The feature of last week's entertainment was Robert Butler's pantomime of "Nix, the Demon Dwarf," which was produced with new scenery and tricks. Audiences large. The departures 9 were the Richmond Sisters and Lizzie Muivey. George Kurtz and Nellie Brooks are expected 11.....The Academy of Music was opened 4 under the management of Archie Stalker, with every prospect for a successful season. Efforts will be made to cater to the taste of lady audiences, and popular prices will prevail. Sid Smith is stage-manager. All of the following people are so well and favorably known, that special mention of each would seem superfluous: The Austins, rifle-shooters; Prof. Parker and dogs, the Barlow Brothers, Billy Gray, Carroll and McCarty, Andy McKee, Alice Bennett, Maggie Gray, the Warren Sisters; Prof. Ole Allerup, leader of orchestra. Those closing 9 were the Austins and Prof. Parker, and Delehanty and Hengler open 11. Letter of Dec. 10.

AT THE ADELPHI THEATRE, Galveston, Texas, the new faces for the past week were Con Hogan and Annie Hindle. Con Hogan in his Irish songs met with the appreciation he deserved. Annie Hindle has proved a great success. As a male impersonator her sex is so concealed that one is apt to imagine that it is a man who is singing. [Miss Ann Hindle was extensively advertised in *The Era* to open Nov. 13 at the Royal Cambridge, the Sun and the Sun Music Halls, London, Eng., and in the issues of that journal dated Nov. 19, 26, her name appears in the regular advertisements of the Cambridge and Sun Music Halls as a member of the companies at those places. It is possible that Miss Hindle did not sail for England, as she had intended.—ED. CLIPPER.] A benefit has been tendered to the lessee, Ed Bremond, to come off on Dec. 15. Departures: Barry Maxwell, to Austin.....At the Grand Central, Zanfretta is still the principal feature, appearing each evening in one of his own pantomimes. The attendance for the week, on the average, has been only moderate. Advices of Dec. 6.

THE THEATRE COMIQUE, Washington, D. C., did its usual large business during the past week. The new arrivals Dec. 4 were Carlton and Van Horn, who opened at the Randolph street Opera-house Wednesday, Dec. 6.....Nick Roberts was in town a day or two, arranging for Hermann's appearance.....The Alhambra Galety Troupe, J. M. Hickey manager, closed their season 18.....Hooley's closed after the performance of Monday night, Pat Rooney departing on Sunday night for St. Louis, where he joins Billy Pastor's Combination. The house will probably remain closed. Letter of Dec. 9.

AT BARTON'S OPERA-HOUSE, Syracuse, N. Y., the past week, an improvement was noticeable. One of the features was the ceiling-walking and trapeze performance of Dick Morosco. Mlle. Bertha and Annie Devere were billed for Dec. 4, but failed to put in an appearance. The departures are Morosco Family, for Newark, N. J. Arrivals for 11: The Phoites and Claire Sisters.

TWO END-MEN, two female vocalists and Irish and Dutch comedians, are wanted for the opening of the Hamilton Opera-house, Hamilton, Ont., Dec. 18. See card.

THE MEMPHIS OPERA-HOUSE, Memphis, Tenn., is closed, owing to an injunction gotten up by Phin. Starr, late manager, who claims that the license which was transferred to the new management was transferred to the latter's detriment, and done without his consent. The performers, of course, suffer by this complication.....The Washington-street Varieties continues to draw moderate-sized audiences. Minnie Herndon continues a favorite by her fine singing.

AT WARD'S OPERA-HOUSE, Newark, N. J., the new arrivals Dec. 4 were Emma Rice, who sang serio-comic songs in a pleasing style; Searles, Beggs and Master Hanley, good triple statue-clog dancers and sketch artists; Mabel Pearl and Lulu Mortimer in sketch artists; Mabel Pearl and Lulu Mortimer in serio-comic songs; Sig. Anson Robin in an act of ventriloquism, who closed after his first night, and Prof. Parker, facial artist, who closed about the middle of the week. Frank George was added to the company Thursday night, giving his Irish songs, sayings, etc. Departures 9: Searles, Beggs and Master Hanley; Lulu Mortimer, to Paterson; Leslie Brothers, Buffalo; Emma Rice, to New York. Arrivals for 11: Prof. Parker, Hussey Goodwin, H. Fendel, Hurley and Marr, Add Ringler, Minnie De Kalb, Huber and Glidden, Franklin and Kincade, and Gus Foster. Business fair.....The Metropolitan gave a good programme, and business was large. The new people 4 were the Cawthornes, who met with success, and the Gangster Royal Japanese Troupe in their specialties. Departures 9: Nellie St. John, to Philadelphia; George Kurtz and Nellie Brooks, Providence; Gilday and Giniven, Boston. To begin 11: Marie Whittingham and Master Newman, the twin sisters Pierce, and Elgin and Eldora.....At the Central Varieties business was fair. Millie McDermott, to Hoboken, and Charles and Annie Mass, to Jersey City, were the closures 9. Lottie Gorman, Belle Cushing, Stella Duncan, and Golden and Wright are to commence 11.

THE ATTRACTIONS presented at the Metropolitan Theatre, Louisville, Ky., during the past week failed to draw largely. Fannie Florence in songs-and-dances, Burt Clark in Dutch business, Ella Davis in ballads, Jeppe and Fannie Delano in dialect sketches, the Cawthorne in motto-songs and the latter in her staff bell solo—met with fair favor. Dick Devlin in Irish sketches and Vic Reynolds in serio-comic songs were lavishly applauded, and Homer and Holly in acrobatic songs-and-dances made a hit. Announced for 11 are the Valdis twin sisters, Miss Nelly Pierls, Annie Fox, Lester and Williams, and Alice McGowan.

AT THE THEATRE COMIQUE, Richmond, Va., business has been good the past week. The company appeared to advantage, and the programme has been varied. The departures 9 were George and La Petite Derious, to Baltimore. The new arrivals on the 11th are Professor Lawrence's Statue Troupe, Mattie Bliss, Carrie Bently and Blanche Saville.....The Virginia Opera-house, having been leased by Messrs. Spalding & Robinson, will open for the season Monday evening, Dec. 11, with J. W. Spaulding as manager; O. S. Robinson, stage-manager; J. Manly, treasurer; Prof. Barkoski, leader of orchestra, and the following company: Mollie Gaylor, Lou Davenport, Lizzie Eldridge, Eva Ryan, Billy Lanning and Charles Earnell and Wm. Sparks. Advices of Dec. 10.

FIRE.—The Adelphi Theatre, Albany, was completely destroyed by fire, which broke out between seven and eight o'clock on the morning of Dec. 8. It is stated that the flames originated from a stove on the stage, and, the surrounding material being very combustible, in an incredibly short space of time the whole building was a mass of flames. It was owned by Gerson Oppenheim, and managed by John J. Kirkpatrick as a variety theatre. Several of the professional people, including Blanchard, Sharpley, Mr. and Mrs. Andy Collom and others lost their wardrobes, music, etc. Kirkpatrick, the manager, is also a loser to some extent.

HISTORY OF THE BUILDING.

The building was constructed in the year 1813 by George Vance (father of one of the founders of the old *Albany Atlas*), Adam Armstrong, Samuel Martin, Christopher Ruby, Messrs. Snyder, Hepburn and others, as the First Methodist Episcopal Church of the city of Albany. The society worshipped there until Preston's Circus Company failed at the foot of Canal street, on Pearl, when the place occupied by them was purchased by the society, who removed and continue to worship there at the present time. The Division-street Church was sold to the Society of Unitarians, who occupied it for a few years, when, about the year 1850, the First Baptist Church, which had previously worshipped in Green street, occupied the building during the erection of their new church on Hudson avenue. Later, the Unitarians again took possession, and it was there that the Rev. A. D. Mayo created a marked impression by his fervid eloquence. On the morning of Jan. 29, 1866, the Franklin Academy of Music burned to the ground, and for nearly two years there was not so much as a drop-curtain in the city of Albany. Martin Hall was not built, and the owner of Tweddle Hall would not pay the extra insurance entailed by having a drop-curtain and scenery in the building. The Trimble lot was the source of so much litigation that, while there was much talk of rebuilding the theatre, nothing was done. Meanwhile, this little church on Division street was being quietly transformed, and on Monday, Oct. 1, 1866, it opened as the Academy of Music, under the management of Frank Lawlor, a native of Albany. The company included George C. Boniface, Frank Lawlor, Gardner, W. L. Crosby, Augusta Dargon, Mrs. M. A. Farren and Alice Brooks. The opening play was "Love's Sacrifice," and the season a complete success. The stock company held the boards till Dec. 20, when J. K. Emmet appeared as the first star of the season. One week later Walter Keeble made his first bow to an Albany audience as the successor to George Boniface in the leading business. Friday evening, Dec. 31, the new Trimble Opera-house opened, and from that time the Division-street Theatre had an all-powerful rival. Its location was always against it, and the fact that the gallery was the best part of the house naturally tended towards lowering its standard. In the Winter of 1869 and 1870 Mr. and Mrs. Barney Williams, E. L. Davenport, the Worrell Sisters, Lisa Weber, Maggie Mitchell, Fanny Davenport, Lucille Western and J. W. Albaugh appeared upon its boards. The ensuing Fall Mr. Lawlor continued its management, opening the season with the Oates' Burlesque Opera Company, following with a company including George Byer, Mrs. Farren, J. Z. Little, Claude Burroughs, Henrietta Osborne and Maggie Newton. Aug. 30, 1871, the name was changed to the Capitol Theatre, with Tony Denier as manager and Walter Keeble as stage manager. The most notable event connected with the theatre during that season was the appearance of Janauschek. Mr. Denier ran the house for a short time, when Mr. Keeble resumed entire control. He managed it for two seasons, but was finally compelled to go South for his health, and since that time the establishment has been an unlucky one. Cameron & Keeler opened it next as a variety theatre, but failed to make a success of the venture. W. B. Roser was the next manager, and for a while did a large business, giving a regular show; but, the attendance falling off, Roser "jumped" the town. John J. Kirkpatrick was its last manager, he conducting the theatre under the name of the Adelphi.

The following included the company at the time of its destruction: Andy and Ida Collom, Harry Blanchard, Jessie Howard, Billy Heywood, James O'Kelley, Fred Sharpley, May Marshall, Virginia Marshall and Foley and Bradshaw. Andy Collom had a benefit at Tweddle Hall on Saturday night, which was pretty well attended. Letter of Dec. 10.

A PARTNER for song-and-dance business is wanted by Billy Cummings, who advertises.

THE KIRALFY COMBINATION began their third week at the Adelphi, Chicago, Ill., Dec. 4, to fair business, which improved towards the end of the week. "Paola, or the Lucky Star," was produced in excellent style, the chase, introducing a fine stud of horses and a pack of hounds in pursuit of a fox being given with realistic effect. A diversion was caused on Tuesday evening by the deer leaping into the orchestra. The Kiralfy party play in Toledo, O., Dec. 11, 12, Columbus 13, 14, Wheeling, W. Va., 15, 16. A straight variety show will be given next (this) week. The new people engaged are Little Todd, the three Snow Brothers and their troupe of trained dogs, Jennie Engle, Mason and Dixon, Louise Franklin, the three Sharpleys, J. D. Kelley, Iona Lang, Levanion Brothers, and Harry Clark.....Geo. H. Tyler's "Humpty Dumpty Troupe" have appeared at Haverly's Theatre the past week before a fair attendance. They are billed as fellows: Bloomington, Ill., Dec. 11, Decater 12, Danville 13, Paris 14, Terre Haute, Ind., 15, 16, Indianapolis and Dayton week of 18, and Cincinnati Christmas-week. Dec. 11, Salsbury's Troubadors; Dec. 18, Adelaide Neilson; Dec. 25, Callender's Georgia Minstrels. In addition to Crumley and De Forest, two good song-and-dance men—Wm. Devere and Ella Arnold—have put in a fresh appearance at the Coliseum. The departures are Fannie Douglass, to St. Louis; the Bushbells, to Baltimore; the Siegrist Midgets, to New York; and Crumley and De Forest and Edna Markley, destination unknown. Arrivals Dec. 10 and 11: The Miaco Combination—five in number—Lew and Pauline Parker, Manchester and Jennings, Emma Bretto, Lake Dean.....Ryman Novelty Co., Chas. W. Kenyon, A. S. Wilson, Master George, Florence Wesley, Clara Mitchel, May Stanley, Agnes Burnell, Miss Olive and Miss F. Wesley. Chas. G. Allen is treasurer; Antonio Lepoder, scenic artist; and Prof. C. E. Todd, leader of orchestra.

BAYARD TAYLOR lectured at the Peabody Institute, Baltimore, Md., Dec. 7, on "German Literature."

ADELAIDE U. MURDOCH will deliver a lecture at Concert Hall, Philadelphia, on the 14th of December.

AT THE PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, there is on exhibition a fine collection of paintings and engravings, including the extension of the National Museum and Capt. Harrel's (of London) collection of oil paintings.

THE "SIEGE OF PARIS" still continues on exhibition near the Centennial Buildings, Philadelphia, but the out-of-the-way location prevents the attendance this cyclorama deserves.

"PARIS BY NIGHT" is being exhibited at the Coliseum, Philadelphia, with but a moderate attendance.

E. B. BROWN, late business-manager of the Varieties Theatre, New Orleans, La., who is now in Europe, announces that he will shortly return to America, and that he is now prepared to receive proposals for his services. His address is published in our business department.

NEW MAGIC TRICKS are advertised for sale by Queen & Co.

AMATEUR.

THE CHESTER DRAMATIC ASSOCIATION, under the management of J. M. Herbert, produced "Ten Nights in a Barroom" at the Masonic Temple, Baltimore, Md., Dec. 1.

THE WHEATLEY DRAMATIC ASSOCIATION of Philadelphia gave a performance of "The Sea of Ice" on the 6th.

THE DAVENPORT CLUB of Cincinnati, O., performed J. J. Wallace's pleasing drama "Little Ruby" at Robinson's Opera-house, in that city, Dec. 7. On it they play C. E. Callahan's society comedy "White Sulphur."..... Harry Enoll, the musical director of the Davenport Club is to repeat for the third time this season its performance of "The Two Orphans" at the Grand Opera-house 24.

THE BARRETT DRAMATIC CLUB of Boston, Mass. performed "Caste" Dec. 7.

FOREIGN SHOW NEWS.

DRAMATIC.

"HEROES, OR THE WHITE FEATHER."

A new comedy, by Conway Edwardes, entitled as above, was first acted at the Prince of Wales' Theatre, Liverpool, Eng., Nov. 20. It is in three acts, and the first scene is laid in the Highlands of Scotland. Here we find Archibald Herries, the hero of "Heroes," grandson of Major-general Herries, an old warrior, and Captain Croft, both holding commissions in the army, and when engaged in field-sports they are suddenly informed that their regiments are ordered for active service in Africa. Herries, the hero, has previously fallen in love with Mary Mason, the adopted daugh

TERMS.

Single copy 10 cents. Per annum, $4.00 in advance, including postage to any part of the United States. Foreign postage extra.

To clubs of four or more, a deduction of 50 cents is made from each yearly subscription.

ADVERTISING under the head of Amusements, 15 cents per line for each insertion.

Miscellaneous and Sporting advertisements, 20 cents per line for each insertion.

Extracts from other papers, incorporated in news departments, 50 cents per line.

Advertisements to be paid for at the time of insertion, and liberal discount made when paid for three months or longer in advance.

FRANK QUEEN, Editor and Proprietor,

CLIPPER BUILDING, Centre and Leonard streets, N. Y.

AMUSEMENTS.

THE CLIPPER ALMANAC FOR 1877.

THE ALMANAC FOR 1877, which we are now compiling, will contain all the special features of its predecessors, with a very readable collection of sketches, poems and short stories, profusely illustrated.

THE CLIPPER TIME-TABLE, published annually in the Almanac, will be corrected and carefully revised, so as to be a reliable record to the end of the present year of fastest time in horse-racing, trotting, pacing, hurdle-racing, steeplechasing, rowing, running, walking, snow-shoe racing, ice-boating, swimming, skating, bicycle-riding, and by fire-engines and hose companies, ocean and river steamers, and locomotives; and it will also contain the best records of jumping, lifting, the prize-ring, ratting, ball-throwing, cricket, billiards, rifle-shooting, skittles, glazing, trap-shooting, type-setting, bricklaying, etc.

THE ALMANAC will also contain a

Chronicle of Important Theatrical Events for the Year 1876,

Chronology of Sporting Events Occurring in 1876,

Astronomical Information for the Year,

and numerous other special and miscellaneous features that will make it a most acceptable annual and insure it a large circulation.

WE ARE NOW PREPARED TO

RECEIVE ADVERTISEMENTS FOR

THE NEW YORK CLIPPER ALMANAC FOR 1877,

on our usual cash terms, at the following rates:

ONE PAGE, 7¼x4½in	$40
HALF A PAGE	20
QUARTER OF A PAGE	10
A SPACE OF 25x31 EMS AGATE	5

Advertisers are requested to send in their favors before December 18.

FRANK QUEEN, Publisher and Proprietor,

P. O. Box 3,860. 88 and 90 Centre street, New York.

FRAKER HALL, CITY OF OSHKOSH, WIS. A new and beautiful hall. Commodious stage and dressing-rooms. First-class scenery. The largest hall in the city. To rent on reasonable terms by the night or on percentage. For reserved seats, arm chairs. Located on Main street, in centre of business, and adjoining the Post-office. City population, 18,000 to 19,000. Address P. O. Box 401. E. L. FRAKER, Proprietor. 35-4t

ACTS, SKETCHES, DRAMAS, GAGS, SONGS, STUMP-SPEECHES, FARCES, Burlesque and Original Novelties, of all kinds written to order by I. DAVEAU, 36-tf 116 South First street, Brooklyn, E. D., N. Y.

HASCALL'S HALL, GOSHEN, IND., has recently been fitted up with a new drop-curtain and six complete sets of scenery, painted by the Chicago Scenic Artists MESSRS. TRYON & GRAHAM. Goshen is a fine town of 5,000 inhabitants, on the Lake Shore and Michigan Southern R. R., about halfway between Chicago and Detroit. A good show can play three nights to good business. For terms apply to 35-13t* CHAS. B. ALDERMAN, Goshen, Ind.

CARPENTER'S HALL, CAMBRIDGE CITY, IND. JAMES McCAFFREY, Agent. First-class Hall; Lighted by Gas; Licensed; Splendid Scenery; good Piano. Seating capacity, 600 chairs. 33-13t*

MASONIC TEMPLE, NASHVILLE, TENN. J. O. MILSOM, lessee. Just Refinished. Everything Entirely New. Dress-circle and parquet with patent folding chairs; family circle with handsome chairs. Inclined seats, new drop-curtain, new scenery, new stage. Seating capacity, 1,200. The most elegant and complete theatre in the State. Rent low, or liberal sharing terms. For terms, dates, etc., apply to WM. KING, Agent, Nashville, Tenn. Refer to Adelaide Phillipps Opera Troupe, John T. Ford (Edwin Booth Co.), Maggie Mitchell, Furbish's Fifth-avenue Co., Hall's Combination, Harrigan and Hart, Bryant's, Kelly & Leon's, Harry Robinson's, Cal Wagner's, and other minstrel troupes. 1-51t*

CIRCUS COMPANIES, THEATRICAL, MINSTREL AND OPERA TROUPES AND ARTISTS furnished with favorable rates on Toledo, Peoria and Warsaw Railway and connections on application to H. C. TOWNSEND, 13-26t* Gen'l Passenger Agent, Peoria, Ill.

H. MILLER'S WINTER GARDEN, PHILADELPHIA, Nos. 720, 722, 724, 726 VINE STREET. The finest Variety and Concert place. Only first-class artists. Artists wanted every week. HENRY MILLER, 30-13t* Proprietor.

EAGLE HALL, NEW HALL, DOVER, N. H. The subscriber has opened a first-class hall opposite the Boston and Maine Passenger Depot for Dramatic, Operatic, Concerts, Lectures, Minstrels, Variety, &c. The finest Hall in the city, and the cheapest four hotels within three minutes' walk from the Hall. For terms address GEORGE G. LOWELL, Box 242, Dover, N. H. Or J. G. H. SHOREY, Billposter, Box 1,275. 27-13t*

MAGICAL MANUFACTORY.—A variety of very elegant Illusions, Punch-and-Judy Figures and Ventriloquial Heads, always on hand. Enlarged Wizard's Wonderful Cabinet, chock full of wonders; six tricks and instructions for sixteen others, with Magician's Opening and Concluding Speeches. Free by mail for 25c. Davenport Rope-trick, 7c. Inclose stamp for price-lists, or 15c. for new illustrated 48-page catalogue. Address 27-13t* W. J. JUDD, 131 Henry street, N. Y.

UNION HALL, GOUVERNEUR, N. Y. A new and beautiful hall. Commodious stage and dressing-rooms, first-class scenery. Seating capacity, 800. To rent at reasonable rates by the night or on percentage. Good patronage. Address UNION HALL CO., 29-13t* Gouverneur, St. Lawrence Co., N. Y.

PAUL'S OPERA-HOUSE, FROSTBURG, MD., for rent, by the night, week, or on percentage, to first-class companies and combinations only. It is beautifully frescoed, has first-class stage, scenery and dressing-rooms, is seated with opera chairs, heated with steam, and lighted with gas. The nicest little house in the State. Capacity, 800. Address PAUL'S OPERA-HOUSE, 29-13t* Frostburg, Md.

TO MANAGERS AND TRAVELING Companies, Stars and Combinations. We are constantly in receipt of the successes of London and Paris, and parties desiring attractive plays would do well to correspond with us. We have recently sold "Miss Moulton" and "Banichef" to the Union-square Theatre; also "Daniel Druce" to Messrs. Jarrett & Palmer. We have the following successful plays to dispose of in some localities:

1. "THE GREAT DIVORCE CASE."
2. "SWEETHEARTS."
3. "TOM COBB."
4. "MARRIED IN HASTE."
5. "FERREOL."
6. "JOHN GARTH."

We also have a magnificent play for a leading man, one for strong, emotional actress, and one for eccentric comedian. All foreign successes. SAMUEL FRENCH & SON, 34-13t* 122 Nassau street, New York.

ACTORS AND AMATEURS can always get their Plays, Guide-books, Speakers, Pantomimes, Tableaux Lights, Magnesium Lights, Colored Fire, Burnt Cork (prepared by new process, better than any other made), Face Preparations, Costumes, Wigs, Beards and Moustaches (at reduced prices), Scenery, Operas, Charades. Our new catalogue, sent free, containing full description and price list. Address SAMUEL FRENCH & SON, 122 Nassau street, New York. Just published "My Mother-in-Law, or a Divorce Wanted," price 15 cents. [34-13t*

CITY HALL, LEWISTON, MAINE. This is a new hall, facing the Park, located on three streets, and is one of the best halls in New England. Will seat 2,000. Large and commodious stage, with all modern improvements and a full set of scenery. Brilliantly lighted with gas, and furnished with every convenience to make it first-class. Thirty per cent. reduction from last year's prices. For dates and particulars address 10-52t* CITY HALL, Lewiston, Me.

TO CIRCUS AND SIDESHOW Managers. M. R. KUNKELY, 163 South street, between Roosevelt and Dover streets, New York City, Manufacturer of Circus and Sideshow Canvas. 36-13t*

HARVEY'S OPERA-HOUSE, HUNTINGTON, WEST VIRGINIA. Beautifully frescoed, first-class stage and dressing-rooms, well lighted and ventilated. CAPACITY, 800. FOR RENT BY NIGHT OR PERCENTAGE. 36-5t* ROBT. T. HARVEY & SONS.

NOTICE TO MANAGERS and the profession visiting Logansport, Ind. We, the undersigned, cheerfully recommend the GEHRING HOUSE, THE SHOWMAN'S FRIEND, as the proprietor takes interest and does all he can to make his house the home of professionals. Duprez & Benedict's Minstrels, Jas. Heywood's New York Serenaders, Dargon's Dramatic Company, R. E. Stevens' Combination, Harry Robinson's Minstrels and many others. 37-13t

A COMPETENT BUSINESS Manager open for an engagement. Address A. B. C., Albion Club, Fifteenth street, N. Y. 37-2t*

RICHMOND, IND., PHILLIPS' OPERA-HOUSE, formerly Phillips' Hall, corner of Main and Marion street, in business centre. Has been entirely rebuilt in opera style, with an addition of 50 feet. Reseated with cushioned folding-chairs. Stage 42 by 50 feet. Fire. Dressing-rooms. Will seat thirteen hundred. Population sixteen thousand. N. L. C. WATT, Agent. 37-4t*

GEORGE RIGNOLD, en route for England; will return to America about Jan. 15, 1877. All communications for him should be addressed to his agent, H. B. LONSDALE, 37-4t* Care COL. T. ALLSTON BROWN.

MASONIC HALL, CHILLICOTHE, O., enlarged and remodeled, will be ready for opening Dec. 2. Capacity, 800. Entrance to dress-circle and parquet on ground floor; balcony-circle seats all available; stage 28x47 feet, complete, with all modern appliances. FULL SETS OF WORKING-TRAPS. 19 COMPLETE SETS OF SCENERY. SCENERY AND FRESCO BY E. B. HOUGH OF WEITING OPERA-HOUSE, SYRACUSE, N. Y., formerly of Booth's. Stage and machinery by W. H. Groom, Syracuse. Spacious and convenient dressing-rooms. For rent to first-class troupes by night or week, or on shares. Terms moderate. Apply to [37-13t*] PH. KLEIN, Supt.

SCENERY FOR SALE CHEAP. Owing to removal to Chicago, will sell at half price. New and first-class. One landscape drop-curtain, 11x18ft., $36. Also set small scenery, complete, 5 useful scenes, drop-curtain, wings, borders, etc. Also several odd scenes, suitable for amateurs or small hall. 37-2t* F. L. LOWELL & CO., Bloomington, Ill.

HARRY BLAKE, LEADING OR HEAVIES, Box 537, Amesbury, Mass. 37-2t*

OPERA-HOUSE FOR SALE. THE OPERA-HOUSE AT NEWBURG, N. Y. This is a good chance for anyone wishing to go in a PLEASANT AND PROFITABLE BUSINESS. It has a GOOD RUN OF CUSTOM, and, being only 60 miles from New York, on the Hudson, the business can be largely increased by personal attention. One-half of purchase-price will be left on bond and mortgage. Address WILLIAM D. DICKEY, Proprietor, 38-4t Newburg, N. Y.

TO AGENTS AND MANAGERS. THE ATLANTIC HOUSE, GLOUCESTER, MASS., E. H. HUTCHINS.................Proprietor, is the largest hotel in the city, with good rooms, first-class table and excellent accommodations for traveling troupes generally. Prices as low as the lowest. Landlord, landlady and all attaches are obliging and TRUE FRIENDS of the profession. I have had ample opportunity during the past eight years to test the truth of the above, and cordially endorse it. [38-1t] CHAS. WILKINSON, Manager.

THE TUDORS, JOHN AND AMY, EUROPEAN SPECIALTY ARTISTS. Another success at Stetson's Howard Athenæum, Boston. A sure sign of success. Re-engaged everywhere. Open date Dec. 11. Address as above. TO MANAGERS.—THE TUDORS are safe cards for any first-class manager to play. Their business is all new, good and original. Great success with me. Return to my theatre in January. Nov. 11, 1876. [38-1t*] (Signed) TONY PASTOR.

DRAMATIC STARS AND COMBINATIONS, SEND YOUR FIRST OPEN DATES TO ATHENÆUM, COLUMBUS, O. HOWARD & NESSON, Managers. Den Thompson opens Dec. 11; also Andy Morris in "Humpty Dumpty." Specialty artists, first-class, send for openings. 38-1t*

CARD. AT LIBERTY JAN. 1, 1877. T. B. STONE THE AGENT. Address 1,017 MARKET STREET, 38-1t* ST. LOUIS, MO.

MAGIC LANTERN SLIDES CHEAP.—Choice American and Foreign Views for only 50 cents each. Highly recommended. Send for catalogue. WM. R. BROOKS, Phelps, N. Y. 38-1t*

THEATRICAL BOARDING-HOUSE. MRS. HARRIET HARRISON. I cater for professionals only. Near all the principal theatres. Terms moderate. 249 North Tenth street, Philadelphia, Pa. 38-1t

WANTED IMMEDIATELY FOR THE ENTIRE SUMMER SEASON, BY DUPREZ & BENEDICT'S GIGANTIC MINSTRELS, to form a quintet, an extra balladist, high tenor or an alto-singer, with a good, pleasing voice. One who plays brass preferred. Also, wanted a first-class second violinist, who can play a good B-solo baritone in band, and must have first-class instruments. None but strictly temperate, reliable persons need apply, by letter or in person, at Buffalo, N. Y., Dec. 18, Rochester, N. Y., Dec. 25, and after Dec. 25 apply at 135 North Third street, Philadelphia, Pa., stating lowest salary for these tight times, and the same must be moderate to secure engagements. Applicants will please consider fifteen days' silence a negative. Salaries sure, and paid weekly. CHAS. H. DUPREZ, Manager and Sole Proprietor. 38-2t

WANTED, A GOOD BUSINESS MAN WITH MONEY, NOT LESS THAN $500, to assist in putting on the road a SMALL, but first-class variety party. I don't want to hear from anyone without they have money. I also want to hear from a few first-class specialty artists and singing lady, to travel. Must send photographs. No notice will be taken of letters where salary is not stated. Those who have not received answers to my late advertisement will understand why, as I distinctly mentioned to state salary. Address ALF. BURNETT, 38-1t* 59 David street, Cincinnati, O.

NOTICE TO AGENTS AND COMBINATIONS. HOWARD HOUSE, BALTIMORE, MD. This hotel is convenient to all theatres, and the table is furnished with the best the market affords. Rate to professionals, $9 to $10.50 per week. 37-13t*

ALL LETTERS FOR FERNANDO FLEURY please direct to the COLISEUM, SOUTH CLARK STREET, CHICAGO, ILL. 37-2t

MENDELSSOHN HALL, OWENSBORO, KY., can be rented by applying to E. G. BUCKNER. It will seat 500, and is furnished with all necessary appurtenances. Route: Evansville, Owensboro, then Louisville. By this route no time will be lost. 37-2t

IMPORTANT NOTICE TO VOCALISTS.—Orchestral parts (seven instruments) of any common-length ballad or song arranged for $1. 38-1t* J. CHADSEY, 305 East 24th street, N. Y.

PROFESSIONAL LADIES AND GENTLEMEN, try one package of the new FRENCH STAGE TOILET, and you'll use none other. Warranted not to injure the most delicate skin, and no humbug. Sent on receipt of FIFTY CENTS by COL. BRUCE, Canaan Corners, N. Y., sole agent for the United States. 38-1t*

NEW MAGIC TRICKS. THE CHINESE CORD FEAT, the most marvelous trick ever invented, 40cts. Oracle trick, 15cts. Latest catalogue, 3cts. Ten good tricks, with full apparatus, for 50cts. QUEEN & CO., 38-4t* 3 Block street, Stoneham, Mass.

TO THE PROFESSION. There is a rumor circulated through the profession that the ST. CHARLES THEATRE, NEW ORLEANS, has closed. Some evil-disposed person has tried to injure the management. They also reported that there have been no salaries paid for two weeks. We, the undersigned, who have played two and four weeks' successful engagements, wish to pronounce the rumor false in every sense of the word; each and every one has received their salary in full, and have been treated with due respect and courtesy. We further recommend all first-class specialty people to write and secure dates. (Signed) GEO. W. PIKE, ED. BANKER, GUS MILLS, HARRY ARMSTRONG, DAVE OAKS, REL MUEAB, CHARLEY ARMSTRONG, THE O'DONOUGHUE, FRANK MARA, HARRY MONTAGUE, MISS ADRIENNE GREY, PASCHALL SISTERS, MISS KITTY SHEPPARD, MISS ADA LAURENT [38-2t

PARTNER WANTED TO DO Musical Moke business. Address J. J. GILLAN, 38-1t* 512 East Fifteenth street, New York.

A YOUNG MAN, WITH SOME EXPERIENCE, desires a situation in a theatre, or to travel. Can make himself generally useful. Learning more an object than salary. Address S. B., 38-1t* Station K, New York City.

WANTED, a few sober, useful utility actors. Send lowest terms to JOHN F. BREYER, Manager Breyer's Dramatic Company, Burlington, Ia. 38-1t*

MR. SOTHERN'S TOUR, 1876-77. MEMPHIS, Tenn., Dec. 12, 16; NASHVILLE, Tenn., Dec. 18, 19; EVANSVILLE, Dec. 20, 21; INDIANAPOLIS, Ind., 22, 23; DETROIT, Mich., Dec. 25, 30; CHICAGO, Jan. 1, 6, 1877; ST. LOUIS, Jan. 8, 13; SAN FRANCISCO, Jan. 22, Feb. 17; ARCH-STREET THEATRE, Phila., March 12, till end of season. Permanent address, SIMMONDS & WALL, 38-tf 10 Union square, N. Y. City.

PARKER'S THEATRE COMIQUE, COR. EIGHTH AND PENN STREETS, READING, PA., OPEN FOR THE WINTER SEASON, COMMENCING NOV. 23. Proprietor and Manager............J. A. PARKER Stage-manager..............HARRY FIELDING Artists of ability wanted at all times. Nothing but first-class talent need write. Salaries must be low, as they are sure. Write and get a date. NOTICE.—No wine-room talent wanted. All letters addressed to STAGE-MANAGER. 38-1t*

ELOCUTION AND ORATORY.—MADAME IVAN C. MICHELS thoroughly prepares ladies and gentlemen for the stage and lecture-room. Amateur performances superintended. For terms apply 31-13t* 33 LAFAYETTE PLACE, City

MAGICAL MANUFACTORY.—Magical apparatus and conjuring tricks for stage or parlor; also juggling-balls, knives, etc., the finest and best finished at reasonable figures. Send 15cts. for illustrated catalogue, or 3cts. for price-list. THOS. W. YOST, No. 28 North 9th street, Philadelphia, Pa. 34-13t

MOZART HALL, HOPKINSVILLE, KY. New, neat, and commodious. Open for engagements on favorable terms. No license. Patronage good. Approached by railroad from all directions. 11-30t* N. L. BAKER, Agent.

SEASON OF 1876-1877. TALLY'S OPERA-HOUSE, SHREVEPORT, LA., FOR RENT TO TRAVELING COMPANIES OR COMBINATIONS, at low rent or on shares. Gas and good scenery. Seating capacity, 600; population, 10,000. Good hotel accommodations at low rates. Apply to 20-22t* RICOU & GROUCHY, Lessees.

FOR RENT, IN COMPLETE order, the Globe Theatre of New Orleans, La., by the week or month. For particulars address the proprietors, MESSRS. SCHNEIDER & ZUBERBIER, 33-13t P. O. Drawer No. 431, New Orleans.

WANTED, VARIETY AND MUSICAL TALENT at all times, at the BOWER CITY MUSIC HALL. Address BENDER & RIBLET, 35-4t* Janesville, Wis.

TO AMATEURS.—WIGS, BEARDS, moustaches, plays, colored fire, tableau lights, magnesium lights, burnt cork, clown white, Indian red, rouge, blanc, lightning, flash-torches, and every requisite for exhibitions at lowest prices. Send stamp for price-list to JAS. F. CROSSEN, 8 Lafayette place, New York. 35-13t*

MRS. R. J. MILLER, FIRST OLD WOMEN AND HEAVIES. 36-3t* Address COLDWATER, MICH.

MASQUERADE BALL COSTUMES.—I will furnish two hundred suits of masquerade costumes at any point in the United States or Canada for ONE HUNDRED DOLLARS, or for a per cent. of the proceeds of the ball, or for what I can make from the rent of them. I carry a new and beautiful assortment of costumes—the best comic suits on exhibition. Selected and gotten up under the supervision of COSTUMER JONES, the costumer of the world. Address 37-3t* MISS LOTTA JONES, Fairbury, Ill.

COLUMBIA OPERA-HOUSE, CORNER OF WEST 12TH ST. AND GREENWICH AV. Admission: 50c., 75c., $1, and $1.50; boxes, $5 and $10. The finest place of amusement in the city. Patronized by the elite. Houses crowded to the doors to see the largest and best company ever employed in one show. Wanted at all times first-class white-faced specialties; also dramatic, burlesque and variety sensations. 38-4t Address JAKE BERRY.

BABY BINDLEY,

THE WORLD'S GREATEST PRODIGY, assisted by her father, PROF. BINDLEY, closes with Tony Pastor Jan. 13, 1877. After that date, at liberty. Managers, please address 38-1t* PROF. BINDLEY, 84 Bank st., Newark, N. J.

GREAT SUCCESS EVERYWHERE OF

FRANK HASSALL,

DUTCH, IRISH, AND NEGRO SPECIALTY ARTIST AND COMEDIAN.

Now playing a successful fourteen months' engagement at Norfolk Varieties, Norfolk, Va. Will be at liberty after January 24. Managers, please address in care of CLIPPER. 38-1t*

BANJO Correctly taught by mail. 1,200 tunes now ready; 10cts. each, or 14 for $1. Simplest method in the world. Every piece fully explained. Hundreds of testimonials. Satisfaction guaranteed. CIRCULAR FREE. Sample tune and catalogue of 1,200 pieces for 10cts. and stamp. DIME BANJO MUSIC CO., 263 and 265 Fulton street, Brooklyn, N. Y. 38-1t*

NATIONAL THEATRE COMIQUE,

10TH WEEK OF SOLID MANAGEMENT.

WE DON'T OWE A DOLLAR TO ANYONE.

Write for a date. Make salary low, as it is sure. All artists must begin engagements on SUNDAY, or can't open. Address NAT HYAMS, Business-manager, 38-1t* Cincinnati, Ohio.

CENTENNIAL SLIDES READY. MAGIC LANTERNS & SLIDES WANTED. ALSO FOR SALE. THEO. J. HARBACH, PHILADA. PA. PLEASE SEND FOR CATALOGUE. 36-13t*

CHAS. W. YOUNG,

THE ECCENTRIC COMEDIAN AND Specialty Artist

has just closed a successful five weeks' engagement at Smith's Opera house, Grand Rapids, Mich.; also, two weeks at the Theatre Comique, Cleveland, and can be addressed as follows: Theatre Comique, Detroit, Dec 11, two weeks; National Theatre, Cincinnati, Jan. 1, 1877, two weeks; Heuck's Hall, Cincinnati, O., Jan. 29, four weeks; Shelby's Adelphi, Buffalo, N. Y., Feb. 26, two weeks; Theatre Comique, New York, March 12, for four weeks. 38-1t*

Howard Athenæum,

BOSTON.

The Only First-class Novelty Theatre in the City.

FIRST-CLASS ARTISTS

can always secure engagements at this theatre at good salaries, by waiting until such times as we have an opening for them. Others WE DO NOT EMPLOY.

Specialty Artists performing at other places in Boston will be excluded from our list during the administration of the present management.

COMBINATIONS can always receive good sharing terms, and in some cases a CERTAINTY will be paid. When complete organizations occupy the Howard Athenæum, the Novelty Company will perform at another first-class establishment in Boston, or make a tour through the New England cities; therefore constantly engaging the services of OUR COMPLETE NOVELTY COMPANY during the entire season. Address all communications to 31-tf JOHN STETSON, Manager.

BANJO AN ELEGANT SILVER-RIM BANJO, with sixteen fancy round brackets, highly polished, fretted handle, selected clear heads, with the simplified method and case, all C. O. D. for $16—former price, $20; best strings at 80c. per set. Simplified method for banjo and guitar, bound books, 80c. each. Send Stamp for pamphlet. GEORGE C. DOBSON, 30-tf 1,107 WASHINGTON STREET, BOSTON, MASS.

TO FIRST-CLASS MANAGERS AND STARS.

E. B. BROWN,

NOW IN EUROPE,

the late business-manager of the Varieties Theatre, New Orleans, under the management of Mrs. Chanfrau and C. W. Tayleure,

WILL SHORTLY RETURN

to America. He is now at liberty to receive proposals for his services. Address No. 9 Rue Castiglion, Hotel Dominco, Paris, until Dec. 6; 449 Strand, London, Eng., Dec. 8 to 20; after that, care Simmonds & Wall, New York. 38-tf

SUCCESS OF

JEPPE AND FANNY DELANO

in their highly amusing FLIRTATION SKETCHES.

THEATRE COMIQUE.—Jeppe and Fanny Delano, in their character duets, are still prime favorites.—DETROIT FREE PRESS, Nov. 10, 1876.

THEATRE COMIQUE.—The best features of the programme are the very neat and artistic "flirtation sketches" of Jeppe and Fannie Delano.—DETROIT PRESS, Nov. 9, 1876. 38-1t*

GRAND OPERA-HOUSE

SAN FRANCISCO, CAL.

MANAGER.....................MR. C. WHEATLEIGH
SCENIC ARTIST.................MR. W. VOEGTLIN

THE LARGEST AND FINEST THEATRE ON THE PACIFIC COAST. FIRST-CLASS DRAMATIC COMPANY. FIRST-CLASS APPOINTMENTS. STARS LIBERALLY TREATED WITH. Address J. H. SNYDER, Agent, 32-13t* 508 Sixth avenue, N. Y.

BILLY HAYLE AND MASTER JESS

in new Musical Sketches, Songs, Dances, Reels, Jigs, etc. Would like to hear from C. L. BANKS and WILLIS PICKART, 38-1t* Direct care of CLIPPER.

NOTICE TO CIRCUS MEN FOR SALE,

Six (6) Cages, and good Animals to fill them. One Bandwagon, one ticket-wagon, one trunk-wagon, baggage-wagons, three pad horses, two trick mules, one canvas in good order, thirty-two lengths of seats complete, two sets of Kidd's chandeliers, pads, saddles, wardrobe, and everything complete for a wagon-show. Will be sold cheap, and on most favorable terms.

PERFORMERS OF ABILITY ARE WANTED

FOR THE SEASON OF 1877.

WE PAY SALARIES PROMPTLY, BUT THEY MUST BE LOW.

WE ALSO WANT TO BUY

A NUMBER OF CAMELS AND DROMEDARIES.

The stuff we have for sale is on the fair grounds in Topeka. Our privileges are all sold except the side show, which is for sale to responsible parties. Address SELLS BROTHERS, 38-3t Topeka, Kansas.

AMERICA'S FAVORITE IRISH SKETCH ARTISTS,

THE MURRAYS,

ED. AND ALICE,

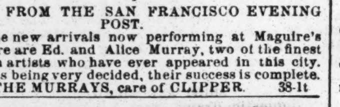
WILL OPEN AT

TONY PASTOR'S NEW THEATRE JAN. 8, 1877.

EXTRACT FROM THE SAN FRANCISCO EVENING POST.

Among the new arrivals now performing at Maguire's New Theatre are Ed. and Alice Murray, two of the finest Irish sketch artists who have ever appeared in this city. Their merits being very decided, their success is complete. Address THE MURRAYS, care of CLIPPER. 38-1t

BANJO!



BOGAN'S PROFESSIONAL SILVER RIM AND ROSEWOOD BANJOS.

Prices, from $10 to $50. Plain, $5 to $20. Bogan's Banjo Manual, the only method of the kind ever published, enabling any person to play at sight, containing 59 popular airs; price, bound in cloth, $4. Banjo, Song-and-dance, Jig, Clog and Irish Jig taught for the stage. Bogan's Guide to the Stage, or Dancing Without a Master, comprising all above dances, complete, price $1. Send stamp for catalogue and sample of Banjo Method. Address J. J. BOGAN, 100 E. Houston street, New York. 38-1t*

TO CIRCUS AND SIDESHOW MANAGERS.

JAMES MARTIN & SON,

Manufacturers of Circus and Show Canvases, Bunting, Flags, etc. 114 Commercial street, Boston. PRICE LIST SENT FREE 27-13t*

FOX'S AMERICAN THEATRE.

OPEN ALL THE YEAR ROUND.

Proprietor and Manager.....................ROBERT FOX
Business-manager..........................WOOD BENSON

Applicants for dates in all branches of the variety, dramatic, burlesque and acrobatic business to be made personally or by letter to ROBERT FOX, American Theatre, Chestnut street, above Tenth, [36 tf] Philadelphia.

ARTISTS APPLYING FOR ENGAGEMENTS WILL PLEASE SEND THEIR PRIVATE ADDRESS OR HOTEL AT WHICH THEY ARE STOPPING.

HENRY C. TRYON,

FROM McVICKER'S THEATRE, CHICAGO, AND

L. L. GRAHAM

FROM ACADEMY OF MUSIC, NEW ORLEANS, LA., are prepared to paint, in first-class metropolitan style, Scenery for theatres and public halls. Address, for the present, HENRY C. TRYON, care Tootle's Opera-house, St. Joseph, Missouri, and L. L. GRAHAM, New Opera-house, Findlay, Ohio. Permanent address, care McVicker's Theatre, Chicago. As we are "birds of passage," due notice of change of address will be given. Respectfully, 33-13t TRYON & GRAHAM.

VARIETIES THEATRE, NEW ORLEANS, LA.,

FOR RENT FOR THE SEASON OF 1877-8, and season following, if desired.

This theatre is new, spacious, completely and superbly equipped in every respect, and is eligibly located on the principal and most fashionable thoroughfare in the city. Diagram may be seen at the office of Messrs. SIMMONDS & WALL, No. 10 Union-square, New York. Address WILL STEVEN, Secretary, 35-6t La Variete Association, New Orleans, La.

MADAME TILLSON,

BALL AND THEATRICAL COSTUMER. Wardrobe and wigs for sale or to hire. 289 Bowery, near Houston street, New York. 35-4t*

WAGNER OPERA-HOUSE,

BRADFORD,

McKEAN COUNTY, PA.,

THE HEAD CENTRE OF THE

NEW OIL REGIONS.

This house will be ready for occupancy on or about

NOVEMBER 1.

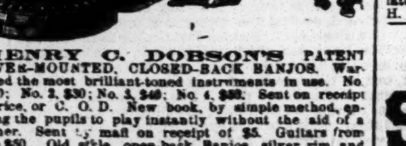
Seating capacity, 800 to 1,000.

GOOD SCENERY AND DRESSING-ROOMS.

Combinations treated with on liberal terms.

SHARES OR RENT.

Address M. W. WAGNER, 30-13t Bradford, McKean County, Pa.



HENRY C. DOBSON'S PATENT SILVER-MOUNTED, CLOSED-BACK BANJOS. Warranted the most brilliant-toned instruments in use. No. 1, $20; No. 2, $30; No. 3, $40; No. 4, $50. Sent on receipt of price, or C. O. D. New book, by simple method, enabling the pupils to play instantly without the aid of a teacher. Sent by mail on receipt of $5. Guitars from $6 to $50. Old style, open-back Banjos, silver rim and rosewood, from $5 to $50. Banjo Strings, per set, 80cts.; Guitar, $1.10. Instruction given on Banjo and Guitar. Also, all styles of dancing taught, and pupils prepared for the stage. Send stamp for circular to 466 Sixth avenue, New York. 36-tf

FLAGS AND MILITARY GOODS.

Shannon, Miller & Crane,

IMPORTERS AND MANUFACTURERS OF

THEATRICAL GOODS,

No. 46 Maiden Lane, New York.

BEST ENGLISH COTTON TIGHTS & SHIRTS	per set, $3 75
ROWING SHIRTS	each, $3 00 to 4 50
ROWING TIGHTS	from $3 00 upwards.
WORSTED KNEE TIGHTS	per pair, 3 00
WORSTED TIGHTS, SHIRTS, LEOTARDS and BODY DRESSES	each, 3 50
BEST SILK TIGHTS, COTTON TOPS	per pair, 12 50
WORSTED TRUNKS	per pair, 1 75
RED CLOGS	per pair, from $2 50 to 4 50
CLOWN SUITS	from $8 00 upwards.
STRIPED STOCKINGS	per pair, $1 75 and upwards.
SPANGLES	per lb 2 25
SKULL CAPS	from 75c. each, upwards.
SUPPORTERS	each, 1 00
MAKE-UP BOXES	each, 1 00
PREPARED BURNT CORK & CLOWN WHITE, in Boxes of ¼, ½, ½, and 1 lb.	per lb. 2 00
NEGRO WIGS	each, $1 50 $2 50 and 3 50
CHARACTER WIGS	from $4 00 upwards
MUSTACHES	from 25 to 50c.
WHISKERS and BEARDS	per set, $1 25 to 3 50
BOXING GLOVES	per set of two pairs, from $3 00 upwards.
CALF STOCKING PADS	per pair, 3 75
CALF and THIGH PADS	per pair, 9 50
LONG BURLESQUE-SONG & DANCE SHOES, 12, 15, and 18 inches	per pair, 6 50
WHITE CANVAS SLIPPERS	per pair, 1 00
WHITE CANVAS GAITERS	per pair, 2 50

THEATRICAL, MILITARY & REGALIA GOODS IN EVERY VARIETY.

Flags, Banners; Rowing Suits; Bear, Monkey, Frog, and other Suits; Theatrical Jewelry; Papier-Mache Heads and Wax Figures to order; Combat Swords; Linen Thread for Spangling; Gilt, Plated and Tinsel Fringes; Laces, Gimps, Braids, Cords, Stars, Tassels, Brocades; Embroideries, &c.—every variety; Cotton and Satin Dominoes, and Wire Masks; Foil Paper and Copper Foil; Armor, Helmets, &c.; Indian Moccasins, Sandals, &c.; Satin Opera Slippers and Theatrical Boots; Gold and Silver Leather; Real Skeletons and Imitation of Papier-Mache; Fencing Materials; Worsted and Silk Fringes, Tassels, &c.; Banner Silk and Bunting; Spears, Eagles, &c.; Every Pattern of Hat to order; Horse Plumes

Goods Sent C. O. D. Send for Circular. 30-26t*

CHARLESTON, S.C. OWENS' ACADEMY OF MUSIC

32-tf Address Frank Arthur, Business Manager.

ACADEMY OF MUSIC,

AUBURN, N. Y.

Opera chairs and new scenery throughout. SEATING CAPACITY, 1,100. Appointments first-class in every respect. To rent or sharing terms with first-class companies. For open dates, address 34-13t* P. H. LEHNEN, Manager.

MAGIC LANTERNS

M'ALLISTER'S PATENT ARTOPTICON.

AND STEREOPTICONS, all sizes and prices. PICTURES illustrating every subject for PARLOR ENTERTAINMENT and PUBLIC EXHIBITIONS. PAYS WELL ON SMALL CAPITAL. 74-page catalogue FREE. CENTENNIAL MEDAL and DIPLOMA awarded to McALLISTER, Manufacturing Optician, 49 Nassau street, NEW YORK. 34-8t*

PETROLIA OPERA-HOUSE

PETROLIA, BUTLER CO., PA.

Open all the year round. Seating capacity, 1,000. Size of stage, 29x32ft. First-class scenery. Lighted by gas. Decker Bros.' grand piano in hall. The best show town of its size in Pennsylvania. First-class troupes draw largely. All communications from the profession answered promptly, and will be strictly confidential. On Oct. 1 I open a hotel in Opera-house building, which, for comfort and elegance, will not be surpassed by any in the oil regions. The profession liberally dealt with. 26-13t* G. W. FLETCHER, Manager.

GRIMALDI ADAMS' ROYAL HUMPTY DUMPTY TROUPE.

Wanted, specialty artists of all kinds. Address GRIMALDI ADAMS & CO., care National Printing Co., Chicago, Ill. 38-2t*

GRAND OPERA-HOUSE, NEW ORLEANS, LA.

FOR SALE OR RENT.

with scenery, library, costumes complete, and ready for use as a first-class opera-house. For terms and conditions apply to MERCHANTS' MUTUAL INSURANCE COMPANY, 104 Canal street, New Orleans. [37-13t*

ESTABLISHED 1842.

W. DAZIAN,

IMPORTER AND MANUFACTURER OF

Theatrical and Equestrian Goods OF EVERY DESCRIPTION.

280 BOWERY, NEAR HOUSTON ST., NEW YORK. GOODS SENT C. O. D. TO ANY PART OF THE UNITED STATES 36-13t*

OATES OPERA COMPANY

UNDER THE MANAGEMENT OF

MR. SAMUEL COLVILLE,

may be addressed to meet the following dates and places: Dec. 4-9, inclusive, National Theatre, Washington, D. C. Dec. 11-16, Theatre, Richmond, Va. Dec. 18, 19 and 20, De Give's Opera-house, Atlanta, Ga. Dec. 21, Theatre, Montgomery, Ala. Dec. 22, Theatre, Mobile, Ala. Dec. 24-Jan. 6, Academy of Music, New Orleans. Jan. 7-11, Tremont Opera-house, Galveston, Texas. 37-2t

ACADEMY OF MUSIC,

PROVIDENCE, R. I.

Reduction of 20 per cent. for the season of 1877, attaches and license included. No extra charges. 37-13t GEO. H. SLADE, Manager.

THE OLD RELIABLES.

HAPPY CAL WAGNER'S MINSTRELS AND BRASS BAND,

NUMBERING

20 First-class Performers.

TALENT WANTED AT ALL TIMES.

Wanted immediately, one first double-bass player that can play tuba in band; also a clarionet-player, who must play brass; musicians, singers, dancers, and all first-class specialty people. Address HAPPY CAL WAGNER, Wagner's Minstrels, P. O. Draw 90, Syracuse, N. Y. P. S.—Salaries paid to suit the times. None but first-class artists need apply. HAPPY CAL WAGNER, 36-4t Sole Proprietor and Manager.

HANDSOMEST VARIETY THEATRE IN CHICAGO.

THE ACADEMY OF MUSIC

rivaling in style and structure with the best theatre of any kind in the city, now permanently leased with advantageous concessions, will OPEN FOR THE SEASON ON NEW YEAR'S NIGHT, JAN. 1, 1877, AS A

POPULAR VARIETY THEATRE

WITH AMPLE MONEY RESOURCES.

The variety profession will address the manager immediately for engagements; and, as the prices of admission are at moderate figures, salaries must be at that ratio. Proprietors, M. B. McCOY & WM. EMMETT. Manager, WM. EMMETT. Address all letters to MANAGER ACADEMY OF MUSIC, Chicago, Ill. 37-4t

NEWARK, N. J.

NEW INSTITUTE HALL.

THE ONLY POPULAR AND ELEGANT TEMPLE OF AMUSEMENT IN THE CITY. FIRST-CLASS STARS AND COMBINATIONS PLAYED ON SHARES, OR WILL RENT. Address W. H. LEAKE. ALL REPRESENTATIONS PRESENTED IN NEW-YORK STYLE. 37-13t

GRAND CENTRAL THEATRE,

PHILADELPHIA, PA.

R. Y. KANAGA - - - - - - - - Proprietor

JAMES COLLINS, Business and Stage Manager

THE LEADING VARIETY THEATRE OF PHILA. PLAYING TO CROWDED HOUSES NIGHTLY. First-class variety stars, burlesque combinations and novelties of every description will please communicate at once. Parties applying for dates receiving no reply within seven days, consider silence a polite negative, but write again. 35-13t*

IRVING HALL,

WATERBURY, CT. Splendidly furnished. Good stage and ante-rooms. Drop-curtain. Well lighted and ventilated. Seating capacity, 700. Population, 15,000. Address H. P. CAMP, Waterbury, Ct. 33-13t

THEATRICAL SCENERY

PANORAMAS, ETC., AT REDUCED RATES, PAINTED, BY J. BANVARD JR., 215 Fulton st. and 24 Liberty st., Brooklyn, L. I., N. Y. Terms, half cash, balance C. O. D. 27-13t*

Casimir's Opera-house,

CALVERT, TEXAS.

This new hall is just furnished, and has a complete set of scenery; can seat 800 persons, and is well ventilated. Companies expecting to visit Texas during the next season can secure the above by corresponding with 27-13t* J. P. CASIMIR, Proprietor.

NOTICE.

YOST'S OPERA-HOUSE FOR SALE,

with a building adjoining, suitable for a hotel; will also rent by the night, or will play combinations on shares. SEATING CAPACITY, 1,500. Scenery, twenty-four full sets, as good as new. Address South Bethlehem, Pa. Abraham Yost, Proprietor. [36-13t*

SPORTING.

THE CLIPPER ALMANAC FOR 1877.

THE ALMANAC FOR 1877, which we are now compiling, will contain all the special features of its predecessors, with a very readable collection of sketches, poems and short stories, profusely illustrated.

THE CLIPPER TIME-TABLE, published annually in the Almanac, will be corrected and carefully revised, so as to be a reliable record to the end of the present year of fastest time in horse-racing, trotting, pacing, hurdle-racing, steeplechasing, rowing, running, walking, snow-shoe racing, ice-boating, swimming, skating, bicycle-riding, and by fire-engines and hose companies, ocean and river steamers, and locomotives; and it will also contain the best records of jumping, lifting, the prize-ring, ratting, ball-throwing, cricket, billiards, rifle-shooting, skittles, glazing, trap-shooting, type-setting, bricklaying, etc.

THE ALMANAC will also contain a

Chronicle of Important Theatrical Events for the Year 1876,

Chronology of Sporting Events Occurring in 1876,

Astronomical Information for the Year,

and numerous other special and miscellaneous features that will make it a most acceptable annual and insure it a large circulation.

WE ARE NOW PREPARED TO

RECEIVE ADVERTISEMENTS FOR

THE NEW YORK CLIPPER ALMANAC FOR 1877,

on our usual cash terms, at the following rates:

ONE PAGE, 7¼x4½in........$40
HALF A PAGE........20
QUARTER OF A PAGE........10
A SPACE OF 25x31 EMS AGATE........5

Advertisers are requested to send in their favors before December 18.

FRANK QUEEN, Publisher and Proprietor,

P. O. Box 3,860. 88 and 90 Centre street, New York

GAME FOWLS FOR SALE.—Bred exclusively for the pit; weight, 5 to 8lb. Address, with stamp, J. H. SAYER, Hooper, Broome Co., N. Y. 37-13t*

GAME FOWLS, COCKS AND HENS.—Also, early Stags and Pullets, from strains of my own importations. Warranted thoroughbred game. J. B. ASHFORD, 607 Callowhill street, Philadelphia, Pa. 33-26t*

W. CLARK'S (Warranted genuine) HORSE CLIPPER. VAN WART & McCOY, Sole Agents, 25-13teow* 134 and 136 Duane st., New York.

F. GROTE & CO.,

Turners and Dealers in Ivory and Manufacturers of Sporting Goods, 114 EAST 14TH STREET, Opposite Academy of Music, New York. Faro, Roulette and Centre Tables, Roulette and Pool Wheels, Ivory and Bone Faro and Poker Checks, Spreads, Boards and Cue Keepers, Boxes, Racks, &c. [29-52t* **Paris Mutual Pool Machines for Sale.**

GEO. E. PHELAN,

OF THE LATE FIRM OF PHELAN & COLLENDER

Billiard-table Manufacturer.

FACTORY AND WAREROOMS, N. E. cor. 36th street and 10th av., N. Y. (P. O. Box 1,776.) 36-4tt

BOXING GLOVES

of a superior quality, per set of four, $3.50, $4, $5, $6, $7. INDIAN CLUBS, $2 to $10 per pair, according to weight. DUMB BELLS, 6c. per pound. Complete outfits for gymnasiums and ten-pin alleys. Goods sent C. O. D. or upon receipt of cash. Catalogue free. Address A. G. SPAULDING & BRO., 118 Randolph street, 33-13t* CHICAGO, ILL.

AMUSETTE,

OR

PORTABLE FAMILY BILLIARDS.

Can be attached to any table, as shown in cut. Can be played all seasons of the year.

This set of billiards consists of 4 clamps or corner posts; three colored cords (prepared for the purpose), each 18 feet long; 4 Boxwood Balls, colored in imitation of regular billiard balls, and handsomely polished; 2 Cues (same as used on large billiard tables, but somewhat smaller); 1 Bridge; 2 Dial Markers for keeping game; 4 Polished Pins, to represent pockets. (Does not include table or cloth.)

The cords will be found equal to the best cushions. It is packed (with the exception of the cues) in a box (8x6in.); is not cumbersome or bulky; can be adjusted to a table in five minutes, and removed in as short a time, and can also be packed in a trunk and carried when traveling.

PRICE, COMPLETE, $5.

Peck & Snyder, 126 NASSAU STREET, 37-4t New York.

FARO TOOLS,

AT REDUCED PRICES.

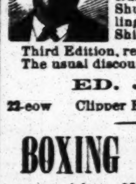
Faro Boxes, Layouts, Case Keepers, Check Racks, Cue Cards, Card Presses, Faro, Poker, and Roulette Tables, Roulette, French Pool, Jenny and Needle Wheels, Faro and Poker Cards and Checks. Keno Tools, Monte Tickets, and short games of every description.

Send for Price List.

RYDBERG, GRONHOLM & CO., 92 Market St., Chicago, Ill. 33-13t*

ED. JAMES' MANUAL OF

SPORTING RULES,



Governing Polo, Rackets, Canine, Trap Shooting, Boating, Cocking, Prize-ring, Running, Bagatelle, Walking, Jumping, Shuffle-board, La Crosse, Ten Pins, Wrestling, Foot-ball, Hand-ball, Skittles, Quoits, Shinny, Swimming, etc.

Third Edition, revised and enlarged, price 50cts. The usual discount to the trade. Address

ED. JAMES, Publisher, 22-eow Clipper Building, 88 and 90 Centre street, N. Y.

BOXING GLOVES.

per set of four, $3, $5, $6. Sounding Gloves, for professionals, $7. KEHOE'S CLUBS, 5, 6, 7lb, $3.50 per pair. Edwards, Chambers and Coburn, large, $1 each. Pig Pape and Dog Crib, $1. Barkeeper's Guide, 50c. Jerry Thomas' do, $1. Fistiana, 75c. Hoyle, 60c. Spayth's Game of Draughts, $1.50. Readers, $1. Poker Chips, per 100, $2.50. Magic or Needle Tobacco-box, 30c. Spiked Running Shoes, $3.50. Club Skates, $2.50 and $3.50. Clark's Patent Horse Clipper, $8.

THE GAME COCK.

A practical treatise on breeding, crossing, training, handling, caring diseases, description of strains, etc., with Pit Rules for all parts of the world, $1.25.

THE SET-TO (two pit fowls), life-like chromo, gratis with the book; or on fine paper, 11x18, price 50 cents.

DR. COOPER'S WORK ON GAME FOWL, $5.

STEEL SPURS, warranted, per pair, $5. SPARRING MUFFS, per set, $1.50.

Pit Fowl, $10; Caponizing Tools, $5.

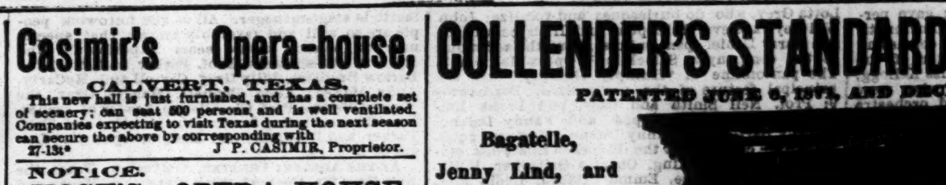
Remit by P. O. order, and send stamp for price-list. Address ED. JAMES, Clipper Building, 1-tf 88 and 90 Centre street, N. Y.

POKER.

If you want to win at cards, send for the Secret Helper. A sure thing. It will beat old sports. Address H. O. BROWN, Salem, N. H. 38-4t

COLLENDER'S STANDARD BEVEL TABLES

PATENTED JUNE 6, 1871, AND DECEMBER 23, 1873.



Bagatelle, Jenny Lind, and Pigeon-Hole Tables. Balls, Cues, Cloth, and everything appertaining to Billiards.

The characteristics which have given these tables and cushions a world-wide reputation are FIRST-CLASS WORKMANSHIP, UNIFORMITY OF CONSTRUCTION, AND DURABILITY.

H. W. COLLENDER, 738 BROADWAY, NEW YORK, 58 SCHOOL ST., BOSTON.

ILLUSTRATED PRICE LISTS SENT ON APPLICATION. 29-tf

THE AMERICAN CLUB SKATE

STILL AHEAD.

After the severest tests for the past four years, these skates are now admitted to be the only practical SELF ADJUSTING SKATES IN MARKET. The clamps are first adjusted to the shoe by turning the thumb-screw D when the lever C is in the above position; when once adjusted, place the skate on the foot, close the lever C, and the skate is securely fastened to the foot. By the action of the clamps, the skate is always in the centre of the foot, and cannot slide from side to side, as in other clamp-skates. They require no heel-plates, key or wrench.

PRICE LIST.

	Per Pair
No. 1.—With Blued Footplate, and Runners the same as the best	$5
No. 2.—Same as No. 1, only nicely Nickel-plated, effectually prevents the skate from rusting	6
No. 3.—Same as No. 2, only before the skate is put together each part is finely Polished and heavily Nickle-plated, the finest skate ever offered	8

Sole Jobbing Agents for WINSLOW'S WOOD-TOP SKATES. Inclose 10c. for our new Catalogue of Skates, Tricks, Novelties, etc., etc., over 175 illustrations.

PECK & SNYDER, Manufacturers, 126 Nassau Street, N. Y. 37-4t

THE CELEBRATED FLOUBERT SALOON RIFLE.

FINELY FINISHED, CARVED, STOCK-PLATED MOUNTINGS. Loads at breech with small percussion cartridges. Will shoot 250ft. with accuracy and force. There is no report or smell from this rifle, making it very appropriate for parlor use, picnics and fairs. We will forward one subject to examination, by express, C. O. D., for $10; with 250 cartridges, $1 extra. Send 10c. for our handsome catalogue of targets, boxing-gloves, dumb-bells, revolvers and sporting goods. Address all orders to the importers and manufacturers only,

30-10t* **WILLIAMS & CROCKETT, 91 Duane st., N.Y.**

SHOOTING OUTFITS.

This cut represents the FLOBERT RIFLE for Fair Grounds, Shooting Galleries, etc. PRICE OF RIFLE, with finely finished carved stock, plated and engraved mountings, $10 EACH. Beautifully Veneered Stock and Fancy mountings, $12 each. CARTRIDGES for the same $3 per 1,000, or $1 per box of 250. THIS GUN SHOOTS ACCURATELY 250 feet, or may be used in the parlor, as it makes scarcely any report and no smell.

AIR GUNS, $20, $25, and $27. TWENTY-INCH IRON TARGETS, with bell and figure, $5 and $6. DRUMMER TARGETS, $30, $40, and $45. BUGLERS, $40 and $50.

SEND STAMP TO COVER POSTAGE ON MY CATALOGUE, containing beautifully colored and engraved illustrations of FANCY TARGETS, GUNS, REVOLVERS, AND ALL SPORTSMEN'S GOODS. Address

WARD B. SNYDER,

27 13t 84 FULTON STREET, N. Y.

DAVIS & CO.,

104 NORTH FOURTH ST., ST. LOUIS, MO.

FARO TOOLS, PLAYING CARDS, AND SPORTING GOODS OF ALL KINDS.

Our business is conducted upon principles of the strictest HONOR, CONFIDENCE and PROMPTNESS. Sporting-men, send for circular and see our prices. All work guaranteed. 38-9t

BOXING GLOVES FOR SALE —The veteran Master of Ceremonies, OLD BILL TOVEE, will send, on receipt of $4, $5, or $6 for the very best, per express, a superior set of BOXING GLOVES to any State in the Union. Gloves cleaned and repaired. THE ART OF SELF-DEFENSE taught by MR. TOVEE, either at his own or the pupil's residence, on reasonable terms. WM. TOVEE, Myrtle avenue Plank road, Bushwick, Brooklyn, L. I. P. O. address, Box 356, Brooklyn. The De Kalb avenue cars, Fulton Ferry, take you to the old gentleman's residence.

FARO AND KENO TOOLS,

ROULETTES, CLUB-ROOM FURNITURE AND ALL ARTICLES USED IN GAMES OF CHANCE.

Having a large stock of goods of our own make, we offer them at prices lower than any other house can, and parties will find it to their interest to send for estimate of goods wanted, before making their purchases. For twelve years we have stood at the head of the list, as being the cheapest and most reliable house in the trade, which position we intend to maintain.

MASON & CO. 84 Dearborn St., CHICAGO.

THE "FIRE-EATER," with directions, per box, 75c. SHADOW PANTOMIMES, with book, 50c. MAGIC LANTERNS, from $2.50. JIG, CLOG, AND BREAKDOWN INSTRUCTOR, 50c. RED OR BLUE CLOGS, $3.50. Address ED. JAMES, Clipper Building, 88 and 90 Centre street, New York. 37-4t

PHYSICAL CULTURE. UNSURPASSED. How to diet and exercise, to reduce or develop any part of the body; new edition; mailed, post-paid, on receipt of 50c. PROF. JUDD, 75 West 35th st., N.Y. [30-13t*

MISCELLANEOUS.

PHOTOS, 25c. EACH. 38-3t* P. COTTRELL, Oshkosh, Wis.

WANTED, YOUNG GIRL, 17 OR 18, TO DO LIGHT HOUSEWORK IN A SMALL FAMILY. Wages not to exceed $8. Call at 43 CHARLTON STREET, from 2 to 4 P. M., with references. 38-1t*

$66 a week in your own town. Terms and $5-outfit free. H. HALLETT & CO., Portland, Maine. 38-52t

CHOICE BOOKS.—Send stamp for Catalogue, Central Book Agency, 12 South Seventh st., Phila. 38-1t*

UNCOMMON BOOKS and novelties. Send stamp for circular to Mass. Novelty Co., Haverhill, Mass. 38-3t*

DIVORCES, legal everywhere, Obtained Without Publicity. Advice free FREDERICK I. KING, Lawyer and Notary Public, No. 6 Saint Mark's Place, New York City. 36-13t*

PHOTOGRAPHS, 10c. each; 3 for 25c. Send stamp for circular of Photos, Prints, and Cards. Address J. M. CRAWFORD, St. Louis, Mo. 30-13t*

DIVORCES legally and quietly obtained for incompatibility, etc.; residence unnecessary. Fee after decree. 12 years' experience. A. GOODRICH, Att'y-at-law, 124 Dearborn st., Chicago, Ill. 30-13t*

READY AUG. 1, UNIQUE PICTURE, 10cts.; Countryman's Clothes-pin, 25cts.; the Novelty, 10cts.; catalogue, 3cts. C. QUEEN, 3 Block street, 29-13t* Try me 10cts' worth. Stoneham, Mass.

$55 TO $77 a week to Agents. Sample Free. P. O. VICKERY Augusta, Me. 24-52t

THE TOLL-GATE! PRIZE PICTURE SENT FREE! An ingenious gem! 50 objects to find! Address, with stamp, [23-52t*] E. C. ABBEY, Buffalo, N. Y.

$5 TO $20 per day at home. Samples worth $5 free. STINSON & CO., Portland, Me. 38-52t

New Goods never before introduced for AGENTS. Terms that can't be beat. Mammoth Catalogue free. E. NASON & Co., 111 Nassau st. N. Y. 36-13t

A 32 PAGE BOOK.

FREE TO ALL. ADDRESS B. H. WILLIS, 29-13t BOX 253, BROOKLYN, NEW YORK.

$984 Made by one Agent in 57 days. 13 new articles. Samples free. Address, C. M. LININGTON, Chicago.

WANTED! SALESMEN at a salary of $1200 a year to travel and sell goods to Dealers. NO PEDDLING. Hotel and traveling expenses paid. Address, MONITOR MANUFACTURING Co., Cincinnati, Ohio.

$3 WATCHES. Cheapest in the known world. Sample watch and outfit free to Agents. For terms address COULTER & CO. Chicago.

$39 Each week to Agents. Goods Staple. 10,000 testimonials received. Terms liberal. Particulars free. J. Worth & Co. St. Louis, Mo.

$12 A DAY at home. Agents wanted. Outfit and terms free. TRUE & CO., Augusta, Maine. 38-52t

LOVE.

THE MOST BEAUTIFUL WOMAN IN THE WORLD. HER PICTURE ONE-THIRD LIFE-SIZE.

On heavy plate-paper, size 17x30. SENT FREE to any address on receipt of 25cts. currency or postage-stamps. Address AMERICAN ART JOURNAL CO., 184 West Fourth street, Cincinnati, O. 38-1t

Prof. Hall's Magic Compound is the only preparation, one package of which will force the beard to grow thick and heavy on the smoothest face (without injury) in 21 days in every case, or money cheerfully refunded. 25 cents per package, postpaid; 3 for 50 cents. E. W. JONES, Ashland, Mass. 36-13t

HAPPY NEW YEAR. 25 New Year's Cards, assorted designs, and 25 Visiting Cards, 10 colors, with your name printed on them, and an elegant Morocco Card Case, mailed, for 35 cts. Address NOVELTY CARD CO., Ashland, Mass. 37-3t

DIVORCES,

Legal in any State in the Union, obtained without publicity or personal presence. Affidavit sufficient proof; residence not material. If your union is not a happy one, there are late laws which provide for your relief. Send for circular containing full information (no stamp) to G. R. SIMS, 57 Ashland Block, op. Sherman House, Chicago, Ill. [30-52t

A FORTUNE FOR ONLY ONE DOLLAR.

FIRST DOLLAR QUARTERLY DRAWING at New Orleans TUESDAY, JAN. 2, 1877.

Louisiana State Lottery Company.

This institution was regularly incorporated by the Legislature of the State for educational purposes in 1868, with a capital of $1,000,000, to which it has since added a reserve fund of $350,000. Its Grand Single-number Drawings will take place monthly. The season of 1877 opens with the following scheme:

CAPITAL PRIZE, $15,000.

100,000 Tickets at One Dollar Each.

LIST OF PRIZES:

1 CAPITAL PRIZE		$15,000
1 PRIZE		10,000
1 PRIZE		5,000
1 PRIZE		2,500
2 PRIZES	$1,000	2,000
5 PRIZES	500	2,500
10 PRIZES	250	2,500
50 PRIZES	100	5,000
100 PRIZES	50	5,000
200 PRIZES	25	5,000
500 PRIZES	10	5,000
1,000 PRIZES	5	5,000

APPROXIMATION PRIZES:

9 Approximation Prizes of	$100	900
9 Approximation Prizes of	75	675
9 Approximation Prizes of	50	450
1,898 Prizes, amounting to		$66,325

Write for circulars or send orders to CHAS. T. HOWARD, New Orleans, La. Tickets for sale and prizes cashed by WILLIAMSON & CO., Agents, 317 Broadway, New York.

Regular Quarterly Drawing on Feb. 4, 1877. Tickets $10 each. Capital Prize, $30,000. 38-4t

Royal Havana Lottery.

EXTRAORDINARY DRAWING.

In the EXTRAORDINARY DRAWING, which will take place on the 16th of Dec., 1876, there will be only 18,000 tickets, numbered from 1 to 18,000, with 2,346 full prizes, and the amount drawn will be 1,350,000 dollars. One prize to every 7 tickets.

1 of	$500,000
2 of 100,000 dollars each	200,000
1 of	50,000
1 of	25,000
2 of 10,000 dollars each	20,000
8 of 5,000 dollars each	40,000
125 of 1,000 dollars each	125,000
392 of 500 dollars each	196,000
1,799 Prizes of $100 for the 1,799 numbers terminating with the figure similar to that of the terminating figure of the first capital prize	179,900
9 approximations of $1,000 ea. to the $500,000 prize	9,000
4 approximations of $4,000 ea. to the two $100,000 prizes	4,000
2 approximations of $550 ea. to the $50,000 prize	1,100
2,346 Prizes, amounting to ....Spanish dolls.	$1,350,000

The 9 approximations of $1,000 to the $500,000 prize will correspond to the 9 remaining units of the same ten of the numbers drawing said capital prize.

The 4 approximations of $1,000 to the two $100,000 prizes will correspond to the number preceding, and the one following the numbers drawing said prizes.

The 2 approximations of $550 to the $50,000 prize will correspond to the one number preceding, and to the one following the number drawing said prize.

PRICE IN CURRENCY.

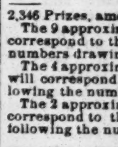
Whole Tkts.	Halves.	Quarters.	Fifths.	Tenths.	Twentieths.
$100	$50	$25	$20	$10	$5

PRIZES CASHED BY US. We pay the highest rates for Doubloons, and all kinds of gold and silver, Spanish bank-notes, and all Government securities, etc.

TO PREVENT LOSS BY MAIL, remit REGISTERED LETTER, "Post-office Money Order," drafts on New York City Banks, or by Express.

We are prepared to fill orders. N. B.—Address all orders to

TAYLOR & CO., 37-2t BANKERS, 11 WALL STREET, N. Y.



$100. REWARD. $100. THE MOUSTACHE produced on a smooth face by the use of DYKE'S BEARD ELIXIR without injury, or will forfeit $100. Price by mail in sealed package 25 cents, for three 50 cents. A. L. SMITH & CO., Ag'ts, Palatine, Ill. 34-13teow*

RECOMMENDED by the FACULTY.

TARRANT'S COMPOUND EXTRACT OF CUBEBS AND COPAIBA.

This compound is superior to any preparation hitherto invented, combining in a very highly concentrated state the medical properties of the Cubebs and Copaiba. One recommendation this preparation enjoys over all others is its neat, portable form, put up in pots; the mode in which it may be taken is both pleasant and convenient, being in the form of a paste, tasteless, and does not impair the digestion. Prepared only by TARRANT & CO., Druggists & Chemists, 278 & 280 Greenwich st., New York. FOR SALE BY ALL DRUGGISTS. 18-tf eow

ALE PUMPS OF ALL DESCRIPTIONS.

MEDAL AWARDED AT CENTENNIAL EXHIBITION

LAGER-BIER APPARATUS, ETC.

SEND STAMP FOR ILLUSTRATED CATALOGUE BYRNES & BRYAN, 461 Grand st., New York. 37-13t*

YOUR LIKENESS

Reduced to the size of a pin-head, by MICRO-PHOTOGRAPHY, and inserted in ring, locket, watch seal, or other ornament. Shows full size. Particulars FREE. Address American Photograph Co., Brooklyn, N. Y.